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THE EYES OF LOVE
By JOHN NEWTON HOWITT

CATALOGUE

EXHIBITION AT THE ANDERSON GALLERIES OF WORKS OF ART
DONATED FOR THE BENEFIT OF THE AMERICAN-BRITISH
FRENCH-BELGIAN PERMANENT BLIND RELIEF WAR FUND
MAY 11 TO MAY 25, 1918

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To the Public

EVERY one of the works of art in this exhibition was donated most generously and gladly by artists, art collectors and dealers to be shown and sold for the benefit of the American-British-French-Belgian Permanent Blind Relief War Fund.

We ask you to buy them at the value placed upon them by the donors.

From the human débris of the greatest battle in all history now raging on the French front large numbers of blinded men—helpless, crushed, suffering the extreme of mental and physical agony—are being taken, complicating the cruellest and most shocking problem that has grown out of any war since the beginning of time—what to do with many thousands of soldiers incapacitated by the loss of their sight. And the battle is expected to last for months.

Before this battle started every available institution in France had been found distressingly inadequate for taking care of these stricken heroes who have sacrificed their eyes to save from a fate far worse than death their loved ones and yours, and the American-British-French-Belgian Permanent Blind Relief War Fund had taxed its resources to the utmost to meet the situation. The Fund is supported by the public throughout the United States and its purpose is well known. It maintains under direction of the French Government five institutions in France for the rehabilitation of totally blinded soldiers—practical, constructive work that turns a hopeless, despairing wreck into a self-reliant, self-respecting, contented member of the community fully able to earn a good living for himself and family.

Because of the appalling number of blinded men pouring into Paris an additional call has now been made upon the Fund by the Government of France, as a result of which it has taken over the Chateau de Madrid, a famous mediæval structure in the Bois de Boulogne, well known to every American who has visited Paris, and the Chateau de Rochecorbon, near Tours. The streams of blinded passing through the base hospitals, those ports of broken men, make it certain that still further demands will be made upon us. As Mrs. Kessler writes from Paris, where she is devoting her time day and night and her private resources to help the cause along:

“Here, on the edge of this Inferno, of this swirling pit of horror, our American institutions must at all cost be maintained until they have accomplished their holy mission.”

You will be the more anxious to help this unselfish, most merciful and wholly constructive work of relief now that our American legions are fighting, suffering and dying at the front.

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Oil Paintings

ALBRIGHT, HENRY J., Glenmont, N. Y.

1. NOCTURNE. 23 X 17 $\frac{1}{2}$. DONATED BY THE ARTIST
This is by the director of fine and applied arts in the School of Arts and Crafts at Troy, New York.

ALEXANDER, CLIFFORD G., Brighton, Mass.

2. A GRAY SPRING DAY. 18 $\frac{1}{2}$ X 13. DONATED BY THE ARTIST

ALLEN, JOEL NOTT, New York

3. READY FOR THE DANCE. 12 X 22. DONATED BY THE ARTIST

AMES, MAY, Cleveland, O.

4. "MORNING ON BRADY'S LAKE." 35 $\frac{1}{2}$ X 30 $\frac{1}{2}$. DONATED BY THE ARTIST

ATWATER, JEAN H., New Haven, Conn.

5. A RAINY DAY ON THE MAINE COAST. 12 X 9. DONATED BY THE ARTIST

BAILEY, HENRY TURNER, North Scituate, Mass.

6. THE FLUSH OF THE DAWN. 17 X 12. DONATED BY THE ARTIST

BAKER, HARRIET, New York

7. WINDERMERE. 9 X 8. DONATED BY THE ARTIST

BARNETT, LEROY, New York

8. SUNSET IN NEW HAMPSHIRE. 15 $\frac{1}{2}$ X 11 $\frac{1}{2}$

9. CLEAR SUMMER DAY, MAINE COAST ISLAND. 16 X 12

DONATED BY THE ARTIST

BARRETT, ELIZABETH HUNT, Amherst, Va.

10. HOUSE AT BLARACOM, HOLLAND. 11 X 7

11. BEECH WOODS. 14 X 17

DONATED BY THE ARTIST

BARRY, EDITH C., Montclair, N. J.

12. THE HARBOR. 28 $\frac{1}{2}$ X 26. DONATED BY THE ARTIST

BEAL, REYNOLDS, Atlantic City, N. J.

13. PROVINCETOWN BEACH. 30 X 25. DONATED BY THE ARTIST

BEAUMONT, ARTHUR, New York

14. A MARCH DAY. 15 $\frac{1}{2}$ X 11 $\frac{1}{2}$. DONATED BY THE ARTIST

BEAUX, N. A. CECILIA, New York

15. DECORATIVE FIGURE. 40 X 56. DONATED BY THE ARTIST

BECKET, MARIA À. (Deceased)

16. WHEN THROUGH THE VALE THE MISTS OF AUTUMN GLIDE. 24 X 20. DONATED BY THE LATE WILLIAM MICHEL, NEW YORK, SHORTLY BEFORE HIS DEATH

BECKWITH, ARTHUR, San Francisco, Calif.

17. MORNING NEAR SAN RAFAEL, CAL. 18 X 23 $\frac{3}{4}$. DONATED BY THE ARTIST

BERNSTEIN, T. F., New York

18. THE FLOWER MAKERS. 14 X 18. DONATED BY THE ARTIST

BERZEVIZY, JULIUS, Atlanta, Ga.

19. WINDY DAY. 21 X 15 $\frac{1}{2}$. DONATED BY THE ARTIST

BISSELL, S., Boston, Mass.

20. LAFAYETTE BROOK. 17 X 14. DONATED BY THE ARTIST

BLACKSTONE, HARRIET, Glencoe, Ill.

21. PORTRAIT SKETCH OF A GIRL WITH GOLDEN HAIR. 17 $\frac{1}{2}$ X 24. DONATED BY THE ARTIST

BLUMENSCHIEIN, A.N.A.; MARY GREENE, New York

22. THE MIRROR. 19 $\frac{3}{4}$ X 26. DONATED BY THE ARTIST
Before her marriage Mrs. Blumenschein had won medals at the Salon under her maiden name of Mary Sheppard Greene.

BOGERT, A.N.A.; GEORGE H., New York

23. ON THE RIVER LYS. 14 X 20. DONATED BY GEORGE H. STORY, A.N.A., NEW YORK

This picture is of great historic interest. It is along the River Lys that the Germans are making one of the greatest "drives" in this greatest of all wars.

BOOG, CARLE M., New York

24. WYANDOTTES. 30 X 40. DONATED BY THE ARTIST
Mr. Boog is a Swiss by birth and has worked in Paris under Bonnat.

BOSTON, FREDERICK J., New York

25. THE MINER. 15 $\frac{1}{2}$ X 21

26. EVENING. 19 $\frac{1}{2}$ X 14

DONATED BY THE ARTIST

BOWEN, BENJAMIN J., Concarneau, Finistère, France

27. PROCESSION OF THE COMMUNICANTS, BRITTANY. 21 $\frac{1}{4}$ X 32. DONATED BY THE ARTIST

Mr. Bowen was a pupil of Robert Fleury and Bouguereau, and has passed many years in Brittany where this scene was painted.

BOYLE, C. W., New Orleans, La.

28. AT THE ISTHMUS, SANTA CATALINA ISLANDS, CAL. 7 $\frac{1}{2}$ X 10 $\frac{1}{2}$. DONATED BY THE ARTIST

BREMER, ANNE M., San Francisco, Cal.

29. THE WHITE SANDS OF CARMEL. 21 X 16. DONATED BY THE ARTIST

BRIGHAM, W. COLE, Shelter Island Heights, N. Y.

30. SYCAMORES, SHELTER ISLAND. 30 X 20. DONATED BY THE ARTIST

Mr. Brigham has made curious and interesting experiments in the direct use of shells and other marine objects to get artistic effects.

BROOKE, LENA R., Norfolk, Va.

31. STILL LIFE. 30 X 25. DONATED BY THE ARTIST

- BROUGH, WALTER H., Philadelphia, Pa.
32. THE ORANGE VALLEY. 25 X 30. DONATED BY THE ARTIST

- BROWN, HORACE, East Orange, N. J.
33. THE SAW MILL. 23½ X 17½. DONATED BY THE ARTIST

- BRUMBACK, LOUISE UPTON, New York
34. ON THE BEACH. 25 X 20. DONATED BY THE ARTIST
Mrs. Brumback was a favorite pupil of the late William M. Chase, and in this strand scene she exemplifies the fresh vivid touch that Chase used to commend in his followers.

- BUCHTERKIRCH, A., Rochester, N. Y.
35. AUTUMN MAPLES. 16 X 12. DONATED BY THE ARTIST

- BURBANK, WM. E., Manchester, N. H.
36. OLD WILLOWS AT CAPE ELIZABETH, MAINE. 19½ X 15. DONATED BY THE ARTIST

- BURDICK, H. D., Malden, Mass.
37. EARLY MORNING. 35½ X 24. DONATED BY THE ARTIST

- BULLARD, MARION R., Woodstock, N. Y.
38. LANDSCAPE SKETCH. 8¼ X 10¼. DONATED BY THE ARTIST

- BURLINGAME, C. A., Nanuet, N. Y.
39. THE OLD HOMESTEAD. 27 X 35. DONATED BY THE ARTIST

- BURNSIDE, CAMERON, Paris, France
40. MARKET IN TUNIS. 46 X 35. DONATED BY THE ARTIST

- BUSEY, NORVAL H., New York
41. IN NORMANDY. 16 X 20. DONATED BY THE ARTIST

- BUTLER, MARY, Philadelphia, Pa.
42. ST. IVES. 11½ X 9½
43. THE ARBOR IN SUMMER. 13½ X 9½
44. SAND DUNES, OGUNQUIT. 12 X 10
45. BUNDORAN ROCKS, IRELAND. 12 X 10
DONATED BY THE ARTIST

- BUZBY, ROSELLA T., Philadelphia, Pa.
46. IN FISHER'S HOLLOW. 8 X 10½. DONATED BY THE ARTIST

- CALDER, NANETTE, New York
47. STUDIO SKETCH. 15 X 18. DONATED BY THE ARTIST

- CANALE, ANTONIO ("CANALETTO")
48. VIEW ON THE GRAND CANAL, VENICE. 31 X 22. DONATED BY MR. GEORGE BLUMENTHAL, NEW YORK

These eighteenth century views of the Grand Canal of Venice are curious for the comparisons that can be made as to towns, shipping and gondolas between what they were then and what they are now.

- CANTWELL, JAMES, Amber, N. Y.
49. NEWMAN'S FALLS. 9 X 12. DONATED BY THE ARTIST

- CARLISLE, MARY HELEN, New York
50. ANN HATHAWAY'S COTTAGE. 23 X 17½
Miss Carlisle took the McMillin prize at the exhibition of Woman Painters and Sculptors in 1914. Here is a pretty view of the cottage at Stratford-on-Avon that no American fails to visit who follows the Shakespeare trail—a delightful memento such as cannot be found by the tourist who goes to the Shakespeare shrine itself.

51. THE LAKES OF KILLARNEY. 32 X 24

It would be difficult to embrace the winding waters and islands of Killarney in one canvas. Miss Carlisle chooses the view across the fountain of Killarney House and gives a good impression of that charming scene.

DONATED BY THE ARTIST

CARPENTER, F. G., Webster Grove, Mo.

52. DECORATIVE FIGURE. 20 X 27. DONATED BY THE ARTIST

Mr. Carpenter has won medals here and abroad. (Note: On the back of the canvas there is another painting—a landscape.)

CLARK, ELIOT, New York

53. WIND BLOWN TREES. 27½ X 11½. DONATED BY THE ARTIST

CLARK, MRS. MARSHALL, New York

54. PORTRAIT OF A CHILD. 18 X 22. DONATED BY THE ARTIST

CHELMINSKI, JEAN, New York

55. ROTTEN ROW, HYDE PARK, LONDON. 52 X 38½. DONATED BY MR. HENRY SELIGMAN, NEW YORK

Although a Polish artist working in France this painter of war and sporting pictures makes America his adopted home.

CHURCHMAN, E. MENDELHALL, Philadelphia, Pa.

Miss E. Mendelhall Churchman donated seven small oil paintings for the Exhibition, but up to the time this catalogue was printed they had not been received, having gone astray in transit.

COAST, OSCAR R., Pasadena, Cal.

56. SOUTHERN CALIFORNIA DESERT. 16½ X 11½. DONATED BY THE ARTIST

COFFIN, MRS. WILLIAM H., Chestnut Hill, Mass.

57. WINTER. 16 X 12. DONATED BY THE ARTIST

CONANT, MARJORIE, Boston, Mass.

58. THE OLD HOME. 26 X 22. DONATED BY THE ARTIST

COOK, H. AMOS

59. LANDSCAPE. 30 X 25. DONATED BY MRS. ELIZA G. RADIKE, PROVIDENCE, R. I.

COOLIDGE, MOUNTFORD, New York

60. HILL COUNTRY IN WINTER. 34 X 30. DONATED BY THE ARTIST

COOLIDGE, ROSAMOND, Watertown, Mass.

61. STILL LIFE. 15½ X 11½. DONATED BY THE ARTIST

CONROY, GEORGE T., New York

62. RUSSET AND GOLD. 16 X 12. DONATED BY THE ARTIST

CORY, KATE, Prescott, Ariz.

63. HERMIT TRAIL AT SUNSET. 37 X 24½. DONATED BY THE ARTIST

A sweeping view in the Grand Cañon of the Colorado. The red strata are treated in broad masses so as to simplify greatly the impression of manifold colors in the level masses.

CRAIG, ANNA BELLE, Pittsburgh, Pa.

64. THE WOODLAND PLAYERS. 14 X 20. DONATED BY THE ARTIST

CRITCHER, CATHERINE C., Washington, D. C.

65. PROVINCETOWN SKETCH. 18 X 22. DONATED BY THE ARTIST



PORTE FLEURIE
BY
WILLIAM T. DANNAT

CROSS, AMY, New York

66. KATWIJK GIRL KNITTING. 24 x 32½. DONATED BY THE ARTIST
Miss Cross studied under Jakob Maris and A. Newhuys at The Hague and also in Paris where she developed her fine color sense and sound drawing.

CROSS, SALLY, Boston, Mass.

67. FRUIT AND FLOWER PANEL WITH PARROT. 27 x 41. DONATED BY THE ARTIST

CROUGHTON, G. HANMER, Rochester, N. Y.

68. THE SHRIMPER. 17½ x 11½
69. THE LEAGUE LONG ROLLERS THUNDERING ON THE REEF. 26½ x 11
DONATED BY THE ARTIST

CURRIER, E. W., San Francisco, Cal.

70. HALF DOME FROM THE SHORT TRAIL, YOSEMITE. 60 x 41½. DONATED BY THE ARTIST
Mr. Currier is a California artist who has received several silver medals for landscapes of the Western Slope.

DANNAT, WILLIAM T., Paris, France

71. LA PORTE FLEURIE. 37 x 23. DONATED BY THE ARTIST
Special landscape painted for the artist's own pleasure rather than for the public, showing a choice bit of old time France. Mr. Dannat is President of the Society of American Artists in Paris and Commander of the Legion of Honor. He has won several gold medals.

DARTIGUENAVE, PAUL, New York (Deceased)

72. PONT ALEXANDRE III. 21 x 14½. DONATED BY MR. DARTIGUENAVE SHORTLY BEFORE HIS DEATH

D'ASCENZO, NICOLA, Philadelphia, Pa.

73. INDIAN STUDY. 17½ x 21¾. DONATED BY THE ARTIST

DAVIES, ARTHUR B., New York

74. WINE-SPILLED PORTAL. 13 x 11. DONATED BY THE ARTIST

DAVIS, ARTHUR F., Acton, Mass.

75. AUTUMN IN NEW ENGLAND. OIL PAINTING, 24 x 17
76. THE PASTURE WALL. OIL PAINTING, 20 x 14½
DONATED BY THE ARTIST

DAVIS, CORNELIA C., Cincinnati, O.

77. CLARA LORING OF THE GRAND OPERA. 12½ x 17. DONATED BY THE ARTIST

DAVOL, JOSEPH B., Ogunquit, Me.

78. WINTER MORNING IN THE WOODS. 21 x 17. DONATED BY THE ARTIST

DE HAVEN, ELIZABETH, New York

79. POTUCK CREEK, NEAR CATSKILL, N. Y. 16 x 12. DONATED BY THE ARTIST

DE HAVEN, FRANK, New York

80. BALM OF GILEADS AND WILLOWS, YORK BEACH, MAINE. 24 x 20. DONATED BY THE ARTIST

DETHLOFF, P. H., Salt Lake City, Utah

81. THE WINTER SCENE. 14½ x 19
82. THE LAST JOURNEY. 20 x 25

Perhaps the scenery of the Great Salt Lake, Utah, suggests the pomp of death; perhaps the artist was thinking of the men in Europe hurried to the grave. In this picture he strikes the solemn and sublime, like "The Isle of the Dead" which brought so much fame to Böcklin.

DONATED BY THE ARTIST

DETWILLER, FREDERICK, New York

- ✓ 83. A PARDON CROSS IN BRITTANY. 25 X 21¹/₄. DONATED BY THE ARTIST

DEVOLL, USHER F., Providence, R. I.

84. PARK ROW, NEW YORK, AT NIGHT. 27 X 21

85. SUNSET GLOW, NEW ENGLAND BIRCHES, AUTUMN. 19¹/₂ X 15¹/₂

The view of Printing House Square and the old Times Building is a plunging one taken from the New York World Building.

DONATED BY THE ARTIST

DEXTER, MARY L., Milwaukee, Wis.

86. EARLY JUNE. 19¹/₂ X 15¹/₂. DONATED BY THE ARTIST

DODGE, F. FARRAND, Cincinnati, O.

87. THE HAY DOCK. 18 X 11³/₄. DONATED BY THE ARTIST

DONOHO, RUGER (Deceased)

88. OLD HOOK MILL AT SUNSET. 28¹/₂ X 15. DONATED IN THE ARTIST'S MEMORY BY HIS WIDOW, MRS. RUGER DONOHO, EAST HAMPTON, N. Y.

The late Ruger Donoho lived at East Hampton, and used to paint all about that picturesque village. The Hook Pond is overlooked by his old cottage and this view was taken not far from his famous flower garden.

DOW, LELIA A., Madison, Wis.

89. SUMMER DAY. 14¹/₂ X 18³/₄. DONATED BY THE ARTIST

DOWNES, JOHN I. H., New Haven, Conn.

90. A VISTA. 18 X 22. DONATED BY THE ARTIST

DREIER, KATHERINE S., New York

91. A SPANISH GARDEN. 23 X 33. DONATED BY THE ARTIST

DRURY, WILLIAM H., Providence, R. I.

92. THE BROOK IN WINTER. 20 X 16. DONATED BY MRS. ELIZA G. RADIKE, PROVIDENCE, R. I.

DUFNER, A.N.A.; EDWARD, New York

93. THE END OF A DAY. 29 X 33. DONATED BY THE ARTIST

Mr. Dufner has the secret of painting floods of sunshine, making the greensward gay and turning an Autumn tree into fairy gold.

DWIGHT, JULIA S. L., Brookline, Mass.

94. OPHELIA ROSES. 12 X 16¹/₂. DONATED BY THE ARTIST

EARHART, JOHN F., Cincinnati, O.

95. MORNING. 25 X 18. DONATED BY THE ARTIST

EATON, CHARLES WARREN, New York

- ✓ 96. THE CYPRESSES—BELLAGIO. 20 X 24. DONATED BY THE ARTIST

EDMONDSON, WILLIAM J.

- ✓ 97. PERKIN'S COVE—MAINE COAST. 20 X 24. DONATED BY THE ARTIST

EDWARDS, GEORGE WHARTON, New York

98. SUMMER SEA AND ROCKS, ISLE OF SHOALS. 24 X 20¹/₄. DONATED BY THE ARTIST

EGGLESTON, BENJAMIN, New York

99. MOONRISE AT OLD LYME. 18 X 10. DONATED BY THE ARTIST

ENNIS, GEORGE P., New York

100. PASSING OF THE BIG TREES. 36 X 30. DONATED BY THE ARTIST

ERDMANN, CHARLES E., Dayton, Ky.

101. WINTER. 8 X 10. DONATED BY THE ARTIST

ERICSON, DAVID, Provincetown, Mass.

102. THE LAVENDER PARASOL. 36 X 25½. DONATED BY THE ARTIST

This artist was a pupil in Paris of Whistler and later worked with Chase. Mr. Ericson is a Swede by birth.

ERTZ, EDWARD, R.B.A.—Sussex, England

103. THE OLD OAKEN BUCKET. 24¼ X 20¼. DONATED BY THE ARTIST

EVERS, IVAR E., Tillson, N. Y.

104. GOLDEN AUTUMN. 19½ X 23½. DONATED BY THE ARTIST

FAIVRE, TONY

- ✓ 105. THE READER. 14¾ X 18. DONATED BY CLEMENT S. HOUGHTON, BOSTON, MASS.

Smooth enamel-like flesh beautifully drawn—reds, blues and greens chosen with excellent taste make this figure by Faivre a very choice bit of painting. It is the technique of half a century ago with all its virtues of solidity, permanence and relief. Tony Faivre was born in 1830. The picture is signed and dated 1872.

FANCY, LYMAN, Forest Hills, L. I.

106. STILL LIFE. 7 X 5. DONATED BY THE ARTIST

FASSETT, TRUMAN E., Elmira, N. Y.

107. ARRANGEMENT IN GREY AND BLACK. 32 X 29½. DONATED BY THE ARTIST

FAY, NELLIE, San Francisco, Calif.

108. SACRAMENTO SUBURBS. 7½ X 11½. DONATED BY THE ARTIST

FEHRER, OSCAR, New York

109. STUDY OF A HEAD. 15½ X 19½. DONATED BY THE ARTIST

FIELD, HAMILTON EASTER, New York

110. CHASE'S POND. 16 X 12. DONATED BY THE ARTIST

FINCKEN, JAMES H., Philadelphia, Pa.

111. DELAWARE PASTURE. 25 X 20

112. AUTUMN SCENE. 25 X 20

DONATED BY THE ARTIST

FOLINSBEE, JOHN F., New Hope, Pa.

113. THE HALL ON THE GREEN. 15½ X 19½. DONATED BY THE ARTIST

FOOTE, MARY, New York

114. PAINTING OF FLOWERS (TULIPS). 17½ X 21. DONATED BY THE ARTIST

FORSYTH, W., Indianapolis, Ind.

115. SPRING. 20 X 24. DONATED BY THE ARTIST

FORTUNE, E. CHARLTON, San Francisco, Cal.

116. MARINE SKETCH. 16 X 12. DONATED BY THE ARTIST

FOSTER, BEN, N.A., New York

117. ON THE COAST OF CALIFORNIA. 11½ X 9½. DONATED BY THE ARTIST

Mr. Foster is a great prize and medal winner with his landscapes charged with sentiment, yet true to nature. Last year he took the gold medal and prize at the exhibition of the National Arts Club.



ON THE RIVER LYS

BY

GEORGE H. BOGERT

Aside from the great artistic merit of this painting the peaceful scene it depicts renders it of great historic interest. It is along the valley of the Lys that the Germans on March 21 last launched one of the mightiest drives of the war, their objective being Hazebrouck. The main railroad from Calais eastward passes through this city, to which converge also numerous branches of the main supply line of the British troops between the North Sea and Arras, the bastion which guards the northern flank of the Allied army before Amiens. At the time this catalogue went to press the German line was only five miles from Hazebrouck.

FROMKES, MAURICE, New York

118. PEREZ THE POET. 36 X 50. DONATED BY THE ARTIST
A portrait painted in 1912, three-quarter length, of a Russian anarchist whose face recalls that of Edgar Allan Poe.

GARRETT, EDMUND H., Boston, Mass.

119. SURF AT NAHANT. 24 X 18½. DONATED BY THE ARTIST

GERNHARDT, HENRY F., Framingham, Mass.

120. STILL LIFE. 30 X 24
121. ON THE EDGE OF THE LAKE. 26¼ X 31¼
DONATED BY THE ARTIST

GIHON, CLARENCE M., Paris, France

122. CHURCH OF ST. SAULVE, AT MONTREUIL. 25 X 20½. DONATED BY THE ARTIST.

GLACKENS, WILLIAM J., New York

123. SKETCH OF A GIRL IN BLUE. 18 X 24. DONATED BY THE ARTIST

GORE, THOMAS H., Covington, Ky.

124. THE GYPSY QUEEN. 21 X 24¾. DONATED BY THE ARTIST

GORSON, A. H., Pittsburgh, Pa.

125. UNITED STATES STEEL MILLS. 28¼ X 23¼. DONATED BY THE ARTIST

GOTTHOLD, FLORENCE W., New York

126. SINGLE ROSES. 16 X 22. DONATED BY THE ARTIST

GRAY, KATHRYN, New York

127. HUDSON RIVER, NEAR NEW YORK. 21½ X 15½. DONATED BY THE ARTIST

GREENBAUM, JOSEPH, Los Angeles, Calif.

128. "MAMMY," HEAD OF A COLORED WOMAN. 15½ X 19½. DONATED BY THE ARTIST

GRUPPE, CHARLES PAUL, New York

129. COME ON IN, THE WATER'S FINE. 14 X 16. DONATED BY THE ARTIST

GUE, T. D., New York

130. MOONLIGHT AT LONG BEACH. 14 X 10. DONATED BY HARRY D. GUE, NEW YORK

GUÉRIN, JULES, New York

131. THE MOSQUE OF OMAR, JERUSALEM. 19½ X 29½. DONATED BY THE ARTIST

GUTMANN, BERNHARD, Norwalk, Conn.

132. FLOWER PIECE. 23½ X 28½. DONATED BY THE ARTIST
Mr. Gutmann studied in Dusseldorf, Karlsruhe and Paris. He is a member of many art societies.

HAINES, B. AYLESWORTH, Rochester, N. Y.

133. SALMON CREEK, N. Y. 19 X 15. DONATED BY THE ARTIST

HALSALL, W. F., Provincetown, Mass.

134. SQUALLY WEATHER. $35\frac{1}{2}$ X $23\frac{1}{2}$. DONATED BY THE ARTIST

HARDWICK, ALICE R., Annisquam, Mass.

135. THE WAR GARDEN, SPRING 1917. $19\frac{1}{2}$ X 15. DONATED BY THE ARTIST

HARPER, NINA, New Orleans, La.

136. THE ABSINTHE HOUSE, NEW ORLEANS. 26 X 18. DONATED BY THE ARTIST

HARRISON, BIRGE, N.A., Woodstock, N. Y.

137. CANADIAN FARM IN WINTER. 29 X 24. DONATED BY THE ARTIST

Mr. Harrison has taken medals and prizes here and abroad. He is Hors Concours at the Paris Salon.

HARWOOD, J. T., Salt Lake City, Utah

138. THE DUNES NEAR ETAPLES. 15 X 12

139. MOONLIGHT. 15 X 12

DONATED BY THE ARTIST

HASKELL, IDA C., New York

140. ASTERS. $18\frac{1}{2}$ X $14\frac{1}{2}$. DONATED BY THE ARTIST

HAWORTH, EDITH, New York

141. OLD APPLE TREES, CAPE COD. 14 X 10. DONATED BY THE ARTIST

HAYES, LEE, Butte, Mont.

142. SEPTEMBER IN THE ROCKIES. $17\frac{1}{2}$ X 12.

143. EARLY MORNING—JEFFERSON VALLEY. $17\frac{1}{2}$ X $11\frac{1}{2}$

DONATED BY THE ARTIST

HAYS, WILLIAM J., A.N.A., Milbrook, N. Y.

144. FOR FRANCE. 11 X $7\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Hays has won prizes in various competitions.

HECHT, VICTOR DAVID, New York

145. FRENCH PEASANT CHILD. 13 X 16. DONATED BY THE ARTIST

Mr. Hecht was born in Paris, where he studied under Lefebvre and Tony Robert Fleury.

HEFFERMAN, WILLIAM L., Brockton, Mass.

146. SEPTEMBER. $15\frac{1}{2}$ X $11\frac{1}{2}$. DONATED BY THE ARTIST

HELLER, EUGENIE M., East Gloucester, Mass.

147. SUNRISE. $23\frac{1}{2}$ X $11\frac{1}{2}$. DONATED BY THE ARTIST

Miss Heller has painted in Paris under Aman Jean and in New York under Alden Weir.

HENRI, ROBERT, New York

148. BLIND SINGING WOMAN WITH GUITAR. 33 x 41. DONATED BY THE ARTIST
Mr. Henri writes: "This picture is one in which I put my deepest feeling and the painting is as well as anything I have done. In fact, I consider it one of my very best pictures. It has never been shown to the public because there are so few to sympathise with or understand a frank facing with the tragedy of blindness. My feeling at the time of the painting was to meet it frankly, with all my heart and without sentimentality. Sentimentality is a protective mist which life-slackers throw about themselves to obscure from their consciousness the reality—they wish to pity but they do not wish to share the hurt."

HILL, ARTHUR TURNBULL, New York

149. BEACH GRASS AND SURF. 16 x 12 $\frac{1}{4}$. DONATED BY THE ARTIST

HILLBOM, HENRIK, Wallingford, Conn.

150. THE SKETCHER. 19 x 16
151. THE MAKING OF AN AMERICAN. 24 x 29 $\frac{1}{2}$
DONATED BY THE ARTIST

HIRSCHBERG, CARL, New York

152. IN BRITTANY. 14 x 20. DONATED BY THE ARTIST

HITCHCOCK, D. HOWARD, Honolulu, Hawaiian Islands

153. SEASIDE BIT, HAWAIIAN ISLANDS. 12 x 16
154. NUNANU PALI GAP, HONOLULU, H. I. 16 x 12
DONATED BY THE ARTIST

HOLMAN, ABIGAIL, Denver, Colo.

155. MICHIGAN WOODS. 13 $\frac{1}{4}$ x 18 $\frac{1}{2}$. DONATED BY THE ARTIST
Miss Holman is director of the Fine Arts Academy of Denver, Colo.

HOWARD, MARION, Washington, D. C.

156. IN THE COUNTRY, BELGIUM. 5 $\frac{1}{2}$ x 9
157. GREAT FALLS OF THE POTOMAC. 13 $\frac{1}{2}$ x 11 $\frac{1}{2}$
158. GARDEN IN BRUGES. 6 $\frac{1}{2}$ x 11
DONATED BY THE ARTIST

HOWITT, JOHN NEWTON, New York

159. THE WHITE BROTHERS. 13 $\frac{1}{2}$ x 19
160. DUNHAM AND SON. 16 x 14
161. THE EYES OF LOVE. 23 x 31
"The Eyes of Love," is the beautiful picture reproduced on the cover of this catalogue and on the posters seen about New York. It was painted specially for the American-British-French-Belgian War Relief Blind Fund by Mr. Howitt.
DONATED BY THE ARTIST

HUDSON, CHARLES W., Hyde Park, Mass.

162. OAK TREES—MISTY DAY. 63 x 43. DONATED BY THE ARTIST

HULBERT, CHARLES ALLEN, South Egremont, Mass.

163. AN INTERESTING STORY. 20 x 24. DONATED BY THE ARTIST

HULBERT, KATHERINE ALLMOND, South Egremont, Mass.

164. THE BRIDGE. 23 $\frac{1}{4}$ x 20 $\frac{3}{4}$. DONATED BY THE ARTIST

HURTT, ARTHUR, Los Angeles, Cal.

165. MORNING IN THE WASATCH MTS. 14 $\frac{1}{2}$ x 11. DONATED BY THE ARTIST

HUTSON, ETHEL, New Orleans, La.

166. WHITE HARBOR. 11 $\frac{3}{4}$ x 8 $\frac{3}{4}$. DONATED BY THE ARTIST



ARRANGEMENT IN GRAY AND BLACK

BY

TRUMAN E. FASSETT

HUTSON, CHARLES WOODWARD, New Orleans, La.

167. SPRING IN AUDUBON PARK. 12 x 9½. DONATED BY THE ARTIST

This is not the Audubon Park that Manhattan Island once knew, which is now a mass of buildings at Broadway and 155th Street, but a park of the same name in New Orleans.

HYDE, WILLIAM H., A.N.A.; New York

168. THE END OF A PERFECT DAY. 34½ x 24. DONATED BY THE ARTIST

INNES, GEORGE, JR., New York

169. APPROACHING STORM. 30 x 20. DONATED BY THE ARTIST

IRISH, MARGARET HOLMES, St. Louis, Mo.

170. EVENING HOUR. 23½ x 21. DONATED BY THE ARTIST

Mrs. Holmes has many medals and other marks of distinction for work shown in New York, Chicago, Boston and other cities.

IVES, SARAH NOBLE, Hackensack, N. J.

171. OLD HOUSES AT BRUGES. 15½ x 22. DONATED BY THE ARTIST

JOHANSEN, JOHN C., N.A., New York

172. BERKSHIRE AUTUMNAL. 34 x 30. DONATED BY THE ARTIST

JOHNSTON, R. LEGRAND, Washington, D. C.

173. RETURN OF THE FLOCK. 30 x 25. DONATED BY THE ARTIST

JONES, EUGENE ARTHUR, New York

174. MOONLIGHT. 29½ x 21½. DONATED BY THE ARTIST

JONES, GRACE CHURCH, Denver, Colo.

175. THE COLONIAL HOUSE. 18 x 15. DONATED BY THE ARTIST

JUDSON, W. L., Los Angeles, Calif.

176. THE DESERT. 30 x 18. DONATED BY THE ARTIST

KAY, G. A., Alliance, Ohio

177. WOOD INTERIOR. 10 x 8. DONATED BY THE ARTIST

KEELER, ROLSTON, New York

178. THE HAUNT OF A CROW. 23 x 19½. DONATED BY THE ARTIST

KEY, MABEL, Milwaukee, Wis.

179. WHITE CHRYSANTHEMUMS ON GREEN GROUND. 15½ x 25½. DONATED BY THE ARTIST

KIMBELL, RICHARD M., New York

180. MENDING NETS. 16 x 13. DONATED BY THE ARTIST

KING, JAMES S., Verona, N. J.

181. VERONA, N. J. 30 x 20. DONATED BY THE ARTIST

Mr. King is an old habitue of the Quartier Latin, and was a student at the Ecole des Beaux Arts when Gérôme was at its head.

KIRKMAN, MAY LEWIS CLOSE, New York

182. THE BOY. 20 X 24. DONATED BY THE ARTIST

KLAGSTAD, AUGUST, Minneapolis, Minn.

183. GOLDEN HILL TOP. 15½ X 18. DONATED BY THE ARTIST

KOOPMAN, JOHN R., New York

184. IN THE CATSKILLS. 24 X 20. DONATED BY THE ARTIST

KOPMAN, BENJAMIN D., New York

185. IDYL. 11 X 15. DONATED BY THE ARTIST

KNOX, JAMES, New York

186. MOONLIT MEADOWS. 14 X 11. DONATED BY THE ARTIST

KREMELBERG, MARY, Baltimore, Md.

187. LA LISEUSE. 22 X 28. DONATED BY THE ARTIST

KRONBERG, LOUIS, Boston, Mass.

188. BEHIND THE FOOTLIGHTS. 13½ X 19. DONATED BY THE ARTIST

Winning the Longfellow three-year scholarship in 1891, this young artist has shown great versatility and taken medals, etc.

KUSCHE, CARLTON JULES, Oshkosh, Wis.

189. THE SPIRIT OF AVARICE. 7½ X 5

190. COPY OF GEORGE HITCHCOCK'S FLOWER GIRL. 27½ X 15
DONATED BY THE ARTIST

LACEY, BERTHA, Perrysville, Ind.

191. IN THE BERKSHIRES. 23½ X 18½. DONATED BY THE ARTIST

LACHMAN, HARRY B., Paris, France

192. GARDEN OF NOTRE DAME. 24 X 20. DONATED BY THE ARTIST

LADD, LAURA D. S., Philadelphia, Pa.

193. LOOKING OVER THE WEEDS TO THE VILLAGE. 18 X 19½

194. A RAINY DAY AT GLOUCESTER. 22 X 20
DONATED BY THE ARTIST

LAMB, ELLA CONDIE, New York

195. THE GARDEN SEAT. 18 X 22½. DONATED BY THE ARTIST

LAMB, F. MORTIMER, Stoughton, Mass.

196. WINTER IN ROCKY WOODS. 29 X 24. DONATED BY THE ARTIST

LANG, CHARLES M., New York

197. OMINOUS CLOUDS. 16 X 20. DONATED BY THE ARTIST

LANGHORNE, KATHERINE, New York

198. SKETCH. 8 X 5½. DONATED BY THE ARTIST

LANGZETTEL, GEORGE H., New Haven, Conn.

199. MASON'S ISLAND MYSTIC HARBOR, CONN. 16 X 12. DONATED BY THE ARTIST

LAWSON, ERNEST, N.A., New York

200. ABANDONED FARM. 30 X 25. DONATED BY THE ARTIST

LAZARUS, M. RACHEL, Shady, N. Y.

201. PAN. $10\frac{1}{2} \times 19\frac{1}{2}$. DONATED BY THE ARTIST

LE BLANC, E. M. DE HOA, New Orleans, La.

202. ON THE ROAD. 15×23 . DONATED BY THE ARTIST

LE BLANC, MARIE DE HOA, New Orleans, La.

203. ON THE SWANNANOA, N. CAROLINA. $11\frac{3}{4} \times 9\frac{3}{4}$. DONATED BY THE ARTIST

LE BOUTILLIER, GEORGE, Ridgefield, Conn.

204. BOWL AND NECKLACE. 12×16 . DONATED BY THE ARTIST

LE BOUTILLIER, ISABEL G., Ridgefield, Conn.

205. PETUNIAS. $20\frac{1}{2} \times 16\frac{1}{4}$. DONATED BY THE ARTIST

LEPANO, MARIO

206. THE CONNOISSEURS. 20×26 . DONATED BY MRS. B. KAUFFMAN, NEW YORK

LICHTENSTEIN, MARIE E. HENRY, New York

207. STILL LIFE. $14\frac{1}{2} \times 17\frac{1}{2}$. DONATED BY THE ARTIST

LIE, JONAS, New York

208. SUNLIGHT. $36 \times 30\frac{1}{2}$. DONATED BY THE ARTIST

LINDIN, CARL ERIC, Woodstock, N. Y.

209. THE ROAD TO THE SEA. $25\frac{1}{2} \times 32$. DONATED BY THE ARTIST

LLOYD, H. S., Hamilton, N. Y.

210. WATER LILIES. $13 \times 20\frac{1}{2}$. DONATED BY THE ARTIST
Mrs. Horatio Lloyd was a pupil of Siddons, Mowbray and Cecilia Beaux.

LOGAN, ROBERT F., Hartford, Conn.

211. PORTRAIT STUDY. $21\frac{1}{2} \times 26$. DONATED BY THE ARTIST

LORD, HARRIET, Ipswich, Mass.

212. AFTER RAIN. $15\frac{1}{2} \times 17$. DONATED BY THE ARTIST

LUCE, LAURA W., Titusville, Pa.

213. SPRING. 12×15 . DONATED BY THE ARTIST

LUNDBORG, FLORENCE, New York

214. A SUMMER GARDEN. 16×20 . DONATED BY THE ARTIST

MacCHESNEY, CLARA T., New York

215. A BREEZY DAY. 30×24 . DONATED BY THE ARTIST

MacCORD, CHARLES WILLIAM, Stockbridge, Mass.

216. RED OCTOBER. $15\frac{1}{2} \times 11\frac{1}{2}$. DONATED BY THE ARTIST

MacCORD, MARY N., Bridgeport, Conn.

217. A LOVER OF STORIES. 20×26 . DONATED BY THE ARTIST

MACOMBER

218. LANDSCAPE. $8 \times 5\frac{3}{4}$. DONATED BY MRS. ELIZA G. RADIKE, PROVIDENCE, R. I.

MacGINNIS, H. R., Trenton, N. J.

219. A BIT OF THE DELAWARE VALLEY. 16×14 . DONATED BY THE ARTIST

- McCLELLAN, MARY, Philadelphia, Pa.
220. INTERIOR. $11\frac{1}{2} \times 13\frac{1}{2}$. DONATED BY THE ARTIST
- McCONNELL, EMLEN, Haddonfield, N. J.
221. THE WISE MEN. $20\frac{1}{2} \times 26\frac{1}{2}$. DONATED BY THE ARTIST
- McEWEN, KATHERINE, Detroit, Mich.
222. WILD SWANS. 39×32 . DONATED BY THE ARTIST
- McLANE, MYRTLE JEAN, A.N.A., New York
223. THE BREAKFAST. 30×36 . DONATED BY THE ARTIST
- McRICKARD, JAMES P., New York
224. CATSKILL COUNTRY, 16×12 . DONATED BY THE ARTIST
- MADRAZO, RAIMONDO (deceased), Madrid, Spain
225. BUTTERFLIES. 15×18 . DONATED BY COLONEL C. S. WADSWORTH, MIDDLETOWN, CONN.
This Spanish painter, a member of a family of painters, came to America several times. Señor Raimondo Madrazo had a great career as a genre painter and was director of the Prado Museum.
- MAGEE, JAMES C., Philadelphia, Pa.
226. ON THE BEACH. $21\frac{1}{2} \times 17\frac{1}{2}$. DONATED BY THE ARTIST
Mr. Magee took a gold medal for landscape in 1907.
- MAHLER, REBECCA, New York
227. A BELGIAN GIRL. 11×14 . DONATED BY THE ARTIST
- MANN, PARKER, Arkville, N. Y.
228. THE BOUNCING BET. $15\frac{1}{2} \times 12$. DONATED BY THE ARTIST
- MASSIE, JULIA M., New Orleans, La.
229. COURT YARD OF OLD NEW ORLEANS. $14 \times 17\frac{1}{2}$. DONATED BY THE ARTIST
- MATHEWSON, FRANK C., New York
230. THE SURVIVORS. 20×25 . DONATED BY THE ARTIST
- MESSER, EDMUND C., Washington, D. C.
231. A CONNECTICUT BYWAY. 24×17 . DONATED BY THE ARTIST
Mr. Messer is principal of the Corcoran School of Art, Washington, D. C. He was a pupil in Paris of Courtois and Morot.
- MEYVIS, AIMÉ LÉON, Rochester, N. Y.
232. AUTUMN DAY—GENESEE VALLEY, PARK CITY. $18 \times 14\frac{1}{2}$. DONATED BY THE ARTIST
Mr. Meyvis is a Belgian by origin and has many medals to his credit in Europe and America.
- MIDDLETON, STANLEY, New York
233. SYMPATHY. $14\frac{1}{2} \times 18$. DONATED BY THE ARTIST
Mr. Middleton worked in Paris under Benjamin Constant and Dagnan Bouveret.
- MILLET, THALIA
234. LOW TIDE. $31 \times 25\frac{1}{2}$. DONATED BY MRS. R. E. WESTCOTT, NEW YORK
- MITCHELL, ARTHUR, St. Louis, Mo.
235. GRAND AVENUE, ST. LOUIS. $19\frac{1}{2} \times 25$. DONATED BY THE ARTIST

MOHLTE, J. A., East Orange, N. J.

236. BALMY DAYS. 20 X 23 $\frac{3}{4}$. DONATED BY THE ARTIST
Mr. Mohlte was born in Sweden and worked under Laurens and Benjamin Constant in Paris.

MONTGOMERY, ÉLOISE, Monteagle, Tenn.

237. ALONG THE SHORE—PROVINCETOWN. 15 X 13. DONATED BY THE ARTIST

MORRISON, LOUISE GERTRUDE, Bryn Mawr, Pa.

238. OFF BAKER'S ISLAND, MASS. 10 X 8
239. A NEW HAMPSHIRE FARM. 10 X 8
240. OFF BAKER'S ISLAND LIGHT. 10 X 8
241. ROUND POND, N. H. 10 X 8

DONATED BY THE ARTIST

MORTON, JOSEPHINE A., Williamstown, Mass.

242. THE DOME IN WINTER, WILLIAMSTOWN, MASS. 21 X 16. DONATED BY THE ARTIST

MUENDEL, GEORGE F., Rowayton, Conn.

243. WINTER WILLOWS. 40 X 29 $\frac{1}{2}$. DONATED BY THE ARTIST
Pupil of Leonard Ochtman.

MULLER-URY, ADOLPH, New York

244. YOUNG DUTCH GIRL. 9 X 11 $\frac{3}{4}$. DONATED BY THE ARTIST

MULLIKIN, MARY A., Boston, Mass.

245. IN THE DAUPHINE ALPS. 23 $\frac{1}{2}$ X 15 $\frac{1}{2}$
246. LAKE WASHINGTON, FROM SEATTLE. 13 $\frac{1}{4}$ X 10

DONATED BY THE ARTIST

MUMFORD, JANE JARVIS,

247. SKETCH. 12 X 14. DONATED BY MRS. H. G. PEARSON HIGH FALLS, N. Y.

MUNCY, PERCY W., New York

248. THE CORAL NECKLACE. 20 X 24. DONATED BY THE ARTIST

NOLAN, DANIEL J., Boston, Mass.

249. SPRINGTIME—PRIDES CROSSING. 28 X 17 $\frac{1}{4}$. DONATED BY THE ARTIST

NORSTAD, MAGNUS, St. Paul, Minn.

250. SUMMER LANDSCAPE. 10 X 12
251. COUNTRY ROAD. 15 X 17

DONATED BY THE ARTIST

NUNN, FREDERIC, West Philadelphia, Pa.

252. SNOWING. 28 X 20. DONATED BY THE ARTIST
Pupil of Anschutz and Chase.

O'KELLY, ALOYSIUS, New York

253. AN OFFERING TO THE VIRGIN. 21 X 25 $\frac{1}{2}$. DONATED BY MRS. JAMES S. WATSON, ROCHESTER, N. Y.

OLIVER, FRED C., Phoenix, Ariz.

254. MELTING SNOW. 17 $\frac{1}{2}$ X 13 $\frac{1}{2}$
255. A DAY IN JANUARY. 19 X 15 $\frac{1}{2}$

DONATED BY THE ARTIST



ROTTEN ROW
BY
JEAN CHELMINSKI



THE TOILERS
BY
CARL RAKEMANN

PACH, WALTER, New York

256. STILL LIFE. 22 X 17. DONATED BY THE ARTIST
Pupil of Robert Henri.

PACKARD, MABEL S., Pasadena, Cal.

257. SYCAMORE TREES. 14 X 10

258. ON THE BEACH. 14 X 10

DONATED BY THE ARTIST

PARKER, CORA, Greenwich, Conn.

259. SOUTHWARD. 22 X 18. DONATED BY THE ARTIST

PARTON, HENRY W., New York

260. VANITY. 13½ X 18. DONATED BY THE ARTIST

PECK, HENRY J., New York

261. THE RACE HORSE AND THE MULE. 22 X 30½. DONATED BY THE ARTIST

PEIXOTTO, GEORGE DA MADURO, Paris, France

262. PORTRAIT OF THE LATE PRESIDENT MCKINLEY. 53½ X 71. DONATED BY
THE ARTIST

Like President McKinley the painter of this portrait is a native of Ohio. In Paris he worked under Meissonier and Munkacsy. He has depicted the President as the man of affairs. With a written speech in his hands, he sits surrounded by books and papers. A good decoration for a Republican club.

PERRY, LILLA CABOT, Boston, Mass.

263. KING BABY. 14 X 16. DONATED BY THE ARTIST

PETREMONT, CLARICE, Shelton, Conn.

264. THE JESTER. 12 X 8½. DONATED BY THE ARTIST

PEYRAUD, F. C., Chicago, Ill.

265. SUMMER DAY. 25 X 15½. DONATED BY THE ARTIST

PLASCHKE, PAUL A., Louisville, Ky.

266. MORNING—ELKHORN CREEK, KY. 35½ X 29½. DONATED BY THE ARTIST

PLUMB, H. G., New York

267. THE NIGHT EXPRESS. 26½ X 22. DONATED BY THE ARTIST

POORE, HENRY RANKIN, Orange, N. J.

268. COWS ON ROCKS. 20 X 14. DONATED BY THE ARTIST

POTTHAST, EDWARD H., N.A., New York

269. RETRIEVING. 92 X 24½. DONATED BY THE ARTIST

PRIOR, CHARLES M., New York

270. A BREEZY DAY IN AUGUST. PANEL, 7½ X 11. DONATED BY THE ARTIST

PROBERT, SIDNEY W., Paterson, N. J.

271. HOME OF SEA ANEMONES. 24 X 20. DONATED BY THE ARTIST

PUTHUFF, HANSON, Eagle Rock, Calif.

272. CALIFORNIA LANDSCAPE. 20 X 16. DONATED BY THE ARTIST

RAFTER, CLAUDE HOWARD, Port Washington, N. Y.

273. VIEW IN PORT WASHINGTON. $11\frac{1}{2} \times 8$. DONATED BY THE ARTIST

RAVLIN, GRACE, New York

274. PANSIES AND VIOLETS. 22×18 . DONATED BY THE ARTIST

READ, HENRY, Denver, Colo.

275. MOONLIGHT IN COLORADO. 18×12 . DONATED BY THE ARTIST

REIFFEL, CHARLES, Norwalk, Conn.

276. THE COTTAGE. $27 \times 23\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Reiffel has won prizes and has a picture in the Corcoran Gallery.

RETTIG, JOHN, Cincinnati, Ohio

277. ZINNIAS. $12\frac{1}{2} \times 15\frac{1}{2}$. DONATED BY THE ARTIST

REYNOLDS, EDITH, Wilkes Barre, Pa.

278. BETWEEN SHOWERS. $23\frac{1}{2} \times 19$. DONATED BY THE ARTIST

RHEIN, RUTH VAN WYCK, New York

279. EVENING. 8×10 . DONATED BY THE ARTIST

Miss Rhein is a pupil of the late Henry W. Ranger.

RHETT, HANNAH McCORD, Charleston, S. C.

280. DAY DREAMS. $25 \times 29\frac{1}{2}$. DONATED BY THE ARTIST

Mrs. Rhett has received silver and bronze medals for exhibits. Pupil in Paris of Laurens and Collin.

RHETT, HANNAH McCORD, Charleston, S. C.

281. FRENCH PEASANT. 24×31 . DONATED BY THE ARTIST

RICE, DOROTHY, New York

282. EGYPTIAN DANCER. $35\frac{1}{2} \times 74$. DONATED BY THE ARTIST

Miss Rice, who is now Mrs. Waldo Peirce, created a good deal of comment in Paris some years ago with pictures unusual in design. Bold color and attention to the pattern of the picture make this example notable.

RICHARDSON, MARY CURTIS, San Francisco, Calif.

283. SKETCH. 12×16 . DONATED BY THE ARTIST

Mrs. Richardson is a New Yorker who is married to Mayor Richardson of San Francisco. She has won several prizes and medals.

RICHARDSON, MARGARET F., Boston, Mass.

284. AN ITALIAN GIRL. $13\frac{1}{2} \times 23$. DONATED BY THE ARTIST

Miss Richardson worked under Tarbell and Major in Boston and has received various prizes and medals.

ROSELAND, HARRY, New York

285. HAPPY HOURS. $19\frac{1}{2} \times 15\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Roseland is one of the few artists who paints our colored brothers and sisters. In this case however he depicts a comely young white mother crooning over her baby in the cradle. Mr. Roseland has won many medals.

ROSENBERG, H. M., Halifax, Nova Scotia

286. THE FISHERMAN'S DAUGHTER. $26\frac{1}{2} \times 16\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Rosenberg is an American who studied in Munich.

ROSENMEYER, BERNARD J., New York

287. TEA ROSES. $14\frac{1}{4} \times 17\frac{3}{4}$. DONATED BY THE ARTIST

ROSENTHAL, ALBERT, Philadelphia, Pa.

288. GRACE. $29 \times 25\frac{1}{2}$

289. JEANNE. 25×30

Mr. Rosenthal is an etcher as well as a painter. He has won several bronze, silver and gold medals, including the American Art Society's gold medal in 1907.

DONATED BY THE ARTIST

ROSENWAY, PAUL, Philadelphia, Pa.

290. HARVEST TIME ON THE HILLS OF MONTFORD L'AMANNY, FRANCE. $13\frac{1}{2} \times 9\frac{1}{2}$.

DONATED BY THE ARTIST

ST. JOHN, LOLA A., Albany, Ind.

291. A WINTER DAY. 17×14 . DONATED BY THE ARTIST

SAWTELLE, MARY B., Staunton, Va.

292. HUDSON RIVER, JULY, 1917. 24×20 . DONATED BY THE ARTIST

SAWYER, EDITH, New York

293. A HILLSIDE. 8×10 . DONATED BY THE ARTIST

SCHEVILL, WILLIAM V., New York

294. FORMER PRESIDENT WILLIAM H. TAFT. 40×57 . DONATED BY THE ARTIST

This portrait of the former President is a fine example of Mr. Schevill's well-known work

SCHMITZ, ELIZABETH T., Philadelphia, Pa.

295. THE LILACS. 9×12 . DONATED BY THE ARTIST

SCHNEIDER, THEO., Boston, Mass.

296. APPLE BLOSSOMS. 16×14 . DONATED BY THE ARTIST

297. A STERN AND ROCK BOUND COAST. 40×30 . DONATED BY THE ARTIST

SCHOULER, WILLARD C., New York

298. YOUNG BULL. $11\frac{1}{2} \times 8\frac{1}{2}$. DONATED BY THE ARTIST

SCUDDER, RAYMOND, New Orleans, La.

299. THE OPEN DOOR. 24×18 . DONATED BY THE ARTIST

SEEBOLD, MARY, New Orleans, La.

300. STILL LIFE. 18×14 . DONATED BY THE ARTIST

SHANNON, HOWARD J., New York

301. IN THE DEEP WOODS. $13\frac{1}{2} \times 11\frac{1}{2}$. DONATED BY THE ARTIST

SHORE, HENRIETTA M., Los Angeles, California

302. PASADENA FLOWER FESTIVAL. 24×20 . DONATED BY THE ARTIST

SILVA, WILLIAM, Carmel-by-Sea, California
303. AFTER THE SHOWER. 40 X 32. DONATED BY THE ARTIST

SMITH, ROSAMOND L., Boston, Mass.
304. SPRING. 31 X 30. DONATED BY THE ARTIST

SMITH, WUANITA, Philadelphia, Pa.
305. KNITTERS ON BASS ROCKS BEACH. 13½ X 9¾. DONATED BY THE ARTIST

SOKOLSKY, SULAMITH, New York
306. SPRING. 20½ X 15½. DONATED BY THE ARTIST

SPADER, W. E., New York
307. A BOOK OF TRAVELS. 8 X 11. DONATED BY THE ARTIST

SPEAKMAN, MRS. HENRY T., Philadelphia, Pa.
308. THE BAPTISM. 19½ X 15
309. THE WHITE DISH. 19½ X 16
DONATED BY THE ARTIST

STANGE, EMILE, North Hackensack, N. J.
310. LATE OCTOBER AFTERNOON. 30 X 25. DONATED BY THE ARTIST

STARK, OTTO, Indianapolis, Ind.
311. SKY WINGS. 32 X 22. DONATED BY THE ARTIST

STEVENSON, BEULAH ELSIE, New York
312. DINNER TIME. 10½ X 14. DONATED BY THE ARTIST

STROUD, CLARA, East Orange, N. J.
313. THE GREEN DOOR. 20 X 15½. DONATED BY THE ARTIST

STROUD, IDA W., East Orange, N. J.
314. AUTUMN ELMS. 20 X 16. DONATED BY THE ARTIST

STURTEVANT, HELENA, Newport, R. I.
315. SACHWEST BEACH. 29 X 25. DONATED BY THE ARTIST

TADAMA, F., Seattle, Washington
316. BEGINNING OF THE FISH AUCTION, KATWYK. 30 X 20.
317. SUNNY DAY IN HOLLAND. 19 X 9
DONATED BY THE ARTIST

TAIT, AGNES, New York
318. YOUNG APRIL. CIRCLE, 11½. DONATED BY ARTIST

TALCOTT, SARAH N., Elmwood, Conn.
319. THE BEND OF THE BROOK. 17 X 11¾. DONATED BY THE ARTIST

TANNAHILL, MARY H., New York
320. A FRENCH FAMILY. 14 X 10. DONATED BY THE ARTIST

TANNAHILL, SALLIE B., New York

321. PROVINCETOWN STREET. 10 X 12. DONATED BY THE ARTIST

TAYLOR, WILLIAM FRANCIS, Lumberville, Pa.

322. PITTORES. 30 X 25. DONATED BY THE ARTIST

THAYER, GLADYS, Monadnock, N. H.

323. BERMUDA. 28½ X 28½. DONATED BY THE ARTIST

Miss Thayer is a pupil of her father, Abbott H. Thayer, N.A. Her mother was of Czech descent and a painter of no mean ability, so that she gets artistic inheritance both ways.

THEODORE.

324. HAUTE EGYPT, 9¾ X 5¾. DONATED BY THE LATE WILLIAM MICHEL,
NEW YORK, SHORTLY BEFORE HIS DEATH

THOMPSON, GEORGE ALBERT, Mystic, Conn.

325. OCTOBER AFTERNOON. 16 X 12.

326. BINDLOSS POND. 15½ X 11½

DONATED BY THE ARTIST

TOASPERN, OTTO

327. THE EARLY BIRD. 23 X 34. DONATED BY WILLIAM W. WEITLING, NEW YORK

THUM, PATTY, Louisville, Ky.

328. PINK ROSES. 20 X 16. DONATED BY THE ARTIST

TOMLINSON, HENRY WALLING, Valley Cottage, New York

329. JUNE MOONLIGHT. 29 X 21. DONATED BY THE ARTIST

TOWNSEND, E. N., Yonkers, N. Y.

330. THE PLACID STREAM. 10 X 8. DONATED BY THE ARTIST

TOWNSLEY, CHANNEL PICKERING, Pasadena, Calif.

331. CASTLE OF CHARLES VII IN PROVENCE. 19½ X 15½. DONATED BY THE
ARTIST

TRACY, GLEN, Cincinnati, Ohio

332. HARVEST TIME. 8 X 6

333. A DAY ON THE LAKE. 11 X 14

DONATED BY THE ARTIST

TRASK (MRS.) G. G., Newburgh, New York

334. LANDSCAPE. 13½ X 11½

335. SHORESCAPE. 13½ X 11½

336. LANDSCAPE. 13½ X 11½

337. SHORESCAPE. 13½ X 11½

DONATED BY THE ARTIST

VAN SANTVOORD (MISS), A. T., New York

338. SUNRISE IN CEYLON. 11½ X 11. DONATED BY THE ARTIST



WILLIAM H. TAFT
Ex-President of the United States
BY
WILLIAM V. SCHEVILL

VONNOH, ROBERT, N. A., New York

339. JUST BIRCHES. 18 x 14 DONATED BY THE ARTIST

WAITE, CHARLES W., Cincinnati, Ohio

340. DUCK CREEK. 12 x 14 $\frac{3}{4}$

341. COUNTRY LIFE IN KENTUCKY. 15 x 12

DONATED BY THE ARTIST

WALES, ORLANDO G., Allentown, Pa.

342. STILL LIFE. 15 $\frac{1}{2}$ x 19 $\frac{1}{2}$. DONATED BY THE ARTIST

WALKER, FERDINAND G., Louisville, Ky.

343. HOOSIER CORNFIELD. 21 x 14 $\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Ferdinand Graham Walker of Indiana and Kentucky is a notable portraitist and painter of murals in the Middle West.

WALKOWITZ, ABRAHAM, New York

344. DOCK SCENE. 9 x 7

345. PIAZZA. 12 x 9

DONATED BY THE ARTIST

WALLER, FRANK, Morristown, N. J.

346. TOMB OF SHEIK, EGYPT. 10 $\frac{1}{2}$ x 7 $\frac{1}{4}$. DONATED BY THE ARTIST

WALTER, CHRISTIAN J., Avalon, Pa.

347. MOON-LIT SNOW. 19 $\frac{1}{2}$ x 15 $\frac{1}{2}$. DONATED BY THE ARTIST

WARREN, J. W., New York

348. THE ASCENSION OF CHRIST. 35 x 36 $\frac{1}{2}$. DONATED BY THE ARTIST

WATSON, CHARLES A., Baltimore, Md.

349. HAZY MORNING. 19 $\frac{1}{2}$ x 9 $\frac{1}{2}$

350. EVENING. 15 $\frac{1}{2}$ x 10

DONATED BY THE ARTIST

WEISS, MARY L., East Gloucester, Mass.

351. THE FOREST. 24 x 30. DONATED BY THE ARTIST

WHEELER, CLIFTON A., Indianapolis, Ind.

352. REVERIE. 23 $\frac{1}{2}$ x 17 $\frac{1}{2}$. DONATED BY THE ARTIST

WHITEHURST, CORNELIA, Baltimore, Md.

353. CAROLINE. 30 x 36. DONATED BY THE ARTIST

WHITING, JOHN D., New Haven, Conn.

354. AT THE ROOTS OF THE EMPIRE. 22 x 30

355. THE SPIRIT OF THE WEST. 15 x 18

356. A LESSON IN EFFICIENCY. 20 x 29

DONATED BY THE ARTIST

WHITNEY, HELEN REED, Moylan, Pa.

357. AROUND THE WHARVES. 12 X 12

358. GRAY DAY. 12 X 12

DONATED BY THE ARTIST

WILLIAMS, CHARLES SNEED, Chicago, Ill.

359. THE COAT OF MANY COLORS. 30 X 40. DONATED BY THE ARTIST

WOODWARD, DEWING (MISS), Shady, N. Y.

360. MORNING SONG OF THE PINE. 12 X 30

361. DAWN. 23½ X 15

DONATED BY THE ARTIST

Miss Woodward has studied in Paris; in 1904 at Nantes, France, she took a gold medal.

WOODWARD, MABEL, Providence, R. I.

362. THE MOTHER. 16 X 20. DONATED BY MRS. ELIZA G. RADIKE, PROVIDENCE,
R. I.

WUERPEL, EDWARD HENRY, Clayton, N. Y.

363. A SONG OF THE LEAVES. 18 X 20½. DONATED BY THE ARTIST

WYANT, (MRS.), A. H., Jackson Corners, N. Y.

364. AN OLD PICTURESQUE HOUSE. 16 X 12. DONATED BY THE ARTIST

YOUNG, ROSE, Philadelphia, Pa.

✓ 365. PROVINCETOWN LANE. 9½ X 14. DONATED BY THE ARTIST

Miniatures

COOLIDGE, BERTHA, Boston, Mass.

✓ 366. PORTRAIT OF MRS. R. 3 X 4

367. PORTRAIT OF MARIE. 3 X 4

DONATED BY THE ARTIST

DEANE, LILLIAN R., Los Angeles, Cal.

368. THE MANDARIN'S WEDDING LAMBRKIN. DONATED BY THE ARTIST

The little picture of a girl in Chinese gown has a special color quality owing to its being painted on ivory.

HERR, MARGARET, New York

369. SKETCH. DONATED BY THE ARTIST

KNOWLES, ELIZABETH A., New York

370. COMRADES. DONATED BY THE ARTIST

LOWDEN, ELSIE N., Dallas, Tex.

371. PORTRAIT OF A YOUNG GIRL. DONATED BY THE ARTIST

MAY, MARGARET S., Paterson, N. J.

372. YOUNG GIRL. DONATED BY THE ARTIST

MITCHELL, LAURA M. D., Alhambra, Calif.

373. DUTCH PEASANT WOMAN. DONATED BY THE ARTIST

SIMPSON, EDNA H., Saranac Lake, N. Y.

374. THE PARTY GOWN. DONATED BY THE ARTIST

TURLE, WALTER, Duluth, Minn.

375. AUBURN TONES.

376. SPRING.

DONATED BY THE ARTIST

WARING, LEILA, Wilmington, Del.

377. GEORGE WASHINGTON. DONATED BY THE ARTIST

WYATT, MARY L., Paris, France

378. ROCHAMBEAU, FROM THE CELEBRATED PAINTING BY LARIVIÈRE IN THE
PALACE OF VERSAILLES

379. LAFAYETTE, FROM THE CELEBRATED PAINTING BY COURT IN THE PALACE
OF VERSAILLES

DONATED BY THE ARTIST



AN OFFERING TO THE VIRGIN

BY

ALOYSIUS O'KELLY

Water Colors and Pastels

ADAMS, CHARLES P., Estes Park, Colo.

380. SIERRA BLANCA FROM THE LA JARA RIVER. WATER COLOR, $13\frac{1}{2} \times 6\frac{3}{4}$.
DONATED BY THE ARTIST

BALFOUR, MRS. HELEN, Los Angeles, Calif.

381. THE CANYON. WATER COLOR, 15×19 . DONATED BY THE ARTIST

BEMUS, MARY B., Redondo Beach, Calif.

382. A GRAY DAY. WATER COLOR, $11\frac{3}{4} \times 8$. DONATED BY THE ARTIST

BLUMENSCHN, ERNEST L., A.N.A., New York

383. WATER COLOR. $8\frac{1}{2} \times 9\frac{1}{2}$. DONATED BY THE ARTIST

BOERICKE, JOHANNA M., Philadelphia, Pa.

384. IN THE HEART OF THE ROCKIES. WATER COLOR, $21\frac{1}{4} \times 14$. DONATED BY
THE ARTIST

BREYFOGLE-JOHN, WINSTANLEY, New York

385. CAN SHE MAKE A CHERRY PIE, BILLY BOY? PASTEL, 20×24 . DONATED BY
THE ARTIST

BRIDGES, FIDELIA, Canaan, Conn.

386. ROADSIDE WEEDS IN NOVEMBER. WATER COLOR, $30\frac{1}{2} \times 20\frac{1}{2}$. DONATED BY
THE ARTIST

BUCKLIN, W. S., Riverside, Conn.

387. AUTUMN WOODS. WATER COLOR, 17×25 . DONATED BY THE ARTIST

BUDWORTH, WILLIAM S., Mt. Vernon, N. Y.

388. BROOK IN BRONXVILLE. WATER COLOR, $13\frac{1}{2} \times 9\frac{1}{2}$. DONATED BY THE
ARTIST

BURLEIGH, SYDNEY R., Providence, R. I.

389. FERRY IN BRITTANY. WATER COLOR, 14×10 . DONATED BY THE ARTIST

BURGESS, IDA J., Woodstock, N. Y.

390. LA TARENTELLA. PASTEL, $14\frac{1}{2} \times 21\frac{1}{2}$. DONATED BY THE ARTIST

BUTTON, ALBERT PRENTICE, Boston, Mass.

391. A COLD LUNAR SICKLE. PASTEL, $12\frac{1}{2} \times 8\frac{1}{2}$. DONATED BY THE ARTIST

CAMPBELL, JESSIE G., St. Paul, Minn.

392. WINTER ON OUR HILL. PASTEL, $3\frac{1}{2} \times 4$. DONATED BY THE ARTIST

CASEAU, CHARLES H., New York

393. IN THE CONNECTICUT HILLS. WATER COLOR, $15\frac{1}{2} \times 11\frac{1}{4}$. DONATED BY THE
ARTIST

CHRISTMAS, E. W., R.B.A., Honolulu, T. H.

394. HONOKAHOU COAST. WATER COLOR, $21\frac{1}{4} \times 14\frac{1}{2}$

395. HANALU BAY COAST, HAWAII. WATER COLOR, $21\frac{1}{2} \times 14\frac{1}{2}$
DONATED BY THE ARTIST

CHURBUCK, L. M., Brockton, Mass.

396. MARINE, CAPE ANN. WATER COLOR, $18\frac{1}{2} \times 12\frac{3}{4}$. DONATED BY THE ARTIST

CLOUGH, JESSIE L., New York

397. TUESDAY AND THURSDAY MORNINGS IN LISIEUX. WATER COLOR, $10\frac{3}{4} \times 14\frac{3}{4}$.
DONATED BY THE ARTIST

CLYMER, EDWIN S., Gloucester, Mass.

398. SOUTH EAST SWELL. PASTEL, $11\frac{1}{2} \times 9\frac{1}{2}$
399. SEPTEMBER GLOW. PASTEL, $11\frac{1}{2} \times 9\frac{3}{4}$
400. AN AUTUMN DAY. PASTEL, $11\frac{1}{2} \times 10$
401. THROUGH THE RIVER ICE. PASTEL, $9\frac{1}{2} \times 8\frac{3}{4}$
402. SUNLIGHT ON SNOW. PASTEL, $12\frac{1}{2} \times 10\frac{1}{2}$
403. THE MILL RACE. PASTEL, $11\frac{1}{2} \times 9\frac{1}{2}$
404. ON THE WAYS. PASTEL, $11\frac{3}{4} \times 9\frac{3}{4}$
405. A GLOUCESTER DOCK. PASTEL, $11\frac{1}{2} \times 9\frac{3}{4}$
406. BAITING TRAWLS. PASTEL, $11\frac{3}{4} \times 10$
407. A COLD WINTER DAY. PASTEL, $10\frac{1}{2} \times 9\frac{1}{2}$

DONATED BY THE ARTIST

COFFEE, WILLIAM J., Philadelphia, Pa.

- ✓ 408. WOODLAND WITCHERY. PASTEL, 14×20 . DONATED BY THE ARTIST

COFFIN, W. HASKILL, New York

- ✓ 409. A SCHOOL GIRL. PASTEL, $19\frac{1}{2} \times 26\frac{1}{2}$
✓ 410. AMONG THE WATER LILIES. PASTEL, 30×34
DONATED BY THE OSBORNE COMPANY, NEWARK, N. J.

COLMAN, SAMUEL, N.A., New York

411. THE WINDMILL OF LONG ISLAND. PASTEL, $14 \times 10\frac{1}{2}$. DONATED BY THE ARTIST

COOPER, COLIN CAMPBELL, N.A., New York

412. LAKE AT GREAT BARRINGTON. WATER COLOR. 20×12 . DONATED BY THE ARTIST

COTHARIN, KATE L., Boston, Mass.

413. DAYS OF CLOUDLESS BEAUTY. PASTEL, $11\frac{1}{2} \times 6\frac{1}{2}$. DONATED BY THE ARTIST

COTTON, JOHN W., San Ysidro, Calif.

414. A BELGIAN FARM. WATER COLOR, $17\frac{1}{2} \times 13\frac{1}{2}$. DONATED BY THE ARTIST

COWLES, GENEVIEVE A., New York

415. MOUNT HERMAN. WATER COLOR, $35\frac{1}{2} \times 19\frac{1}{2}$. DONATED BY THE ARTIST

CASSIERS, HENRI

416. WATER COLOR SCENE. $12\frac{1}{4} \times 13\frac{1}{2}$. DONATED BY THOMAS W. DUNBAR,
MILWAUKEE, WIS.

D'ASCENZO, NICOLA, Philadelphia, Pa.

417. STUDY OF A HEAD. PASTEL, $11\frac{3}{4} \times 17\frac{3}{4}$. DONATED BY THE ARTIST

DAUGHERTY, JAMES, New York

- ✓ 418. DECORATIVE PANEL. WATER COLOR, 18×38 . DONATED BY THE ARTIST

DOHERTY, LILLIAN COOK, Washington, D. C.

419. A VIRGINIA GARDEN. WATER COLOR, $10 \times 11\frac{1}{2}$. DONATED BY THE ARTIST

DONALDSON, A. W., New York

420. BLOSSOMS. WATER COLOR AND PASTEL, 11 X 9½. DONATED BY THE ARTIST

DONLEVY, ALICE, New York

421. IN AMERICA. WATER COLOR
422. IN OUR UNITED STATES. WATER COLOR
423. NEW JERSEY. WATER COLOR
424. IN THE NORTH. WATER COLOR
425. PENNSYLVANIA. WATER COLOR

DONATED BY THE ARTIST

DOW, LELIA A., Madison, Wis.

426. A BIT OF SHORE ON MENDOTA. WATER COLOR, 16 X 11. DONATED BY THE ARTIST

DREIER, DOROTHEA, Riverdale, N. Y.

427. MT. LAFAYETTE—LOOKING INTO GRANPED NOTCH FROM SUGAR HILL, WHITE MOUNTAIN, N. H. WATER COLOR, 20¼ X 17½. DONATED BY THE ARTIST

DRAKE, W. H., A.N.A. Los Angeles, Calif.

428. SHEPHERD DOG AND SHEEP. WATER COLOR, 14½ X 10. DONATED BY THE ARTIST

DREYFOUS, FLORENCE, New York

429. ALICE. WATER COLOR, 11 X 14
430. A SKETCH OF A BOY. WATER COLOR, 11 X 14
DONATED BY THE ARTIST

DUSHINSKY, J., New York

431. WINTER MORNING. PASTEL, 13¼ X 10¼
432. THE CLIFF. PASTEL, 9½ X 12½
DONATED BY THE ARTIST

DWIGHT, JULIA S. L., Brookline, Mass.

433. GIRL IN GREEN. PASTEL, 8 X 10
434. OPHELIA ROSES. PASTEL, 12 X 16½
DONATED BY THE ARTIST

EISENLOHR, EDWARD G., Dallas, Texas

435. A DAY IN WINTER. PASTEL, 15 X 13. DONATED BY THE ARTIST

FANCHER, LOUIS, New York

436. PERFECT FAITH. WATER COLOR, 16½ X 24½. DONATED BY THE ARTIST

FAULKNER, EUNICE F., New York

437. MONHEGAN. WATER COLOR, 15 X 20½. DONATED BY THE ARTIST

FIELD, LOUISE B., Fairhaven, Mass.

438. JOHN BOYLE O'REILLY'S HOUSE, HULL, MASS. WATER COLOR, 20½ X 14½
DONATED BY THE ARTIST

FRENCH, ALICE H., Williamstown, Mass.

439. THE DEEP SNOWS OF MARCH, WILLIAMSTOWN. PASTEL, 23½ X 17½. DONATED BY THE ARTIST



CAROLINE
BY
CORNELIA WHITEHURST

FRY, LAURA, Lafayette, Ind.

440. WHITE CHRYSANTHEMUMS. PASTEL, 30 X 40
441. CHRYSANTHEMUMS IN FADING LIGHT. PASTEL, 40 X 28
442. SNOWBALLS—A DOMINANT BLUE LIGHT. PASTEL, 27½ X 19½
443. SNOW SCENE—MORNING. PASTEL, 9 X 18¾
444. SNOW SCENE—EVENING. PASTEL, 8½ X 21½

DONATED BY THE ARTIST

GARDINER, ELIZA D., Providence, R. I.

445. THE NEW PET. WATER COLOR, 4½ X 6¼. DONATED BY THE ARTIST

GIRARDOT, HENRI, Grenoble, France

446. LES OMBRAGES (SHADOWS). WATER COLOR, 8½ X 11. DONATED BY THE ARTIST

GOODWIN, GILBERTA DANIELS, Weehawken, N. J.

447. AUTUMN LANDSCAPE. WATER COLOR. 12 X 8½
448. SUMMER LANDSCAPE. WATER COLOR. 12 X 8½

DONATED BY THE ARTIST

GOODWIN, HELEN M., Long Beach, Calif.

449. LUXEMBOURG GARDEN, PARIS. WATER COLOR, 13½ X 9½. DONATED BY THE ARTIST

GREGSON, MARIE B., New York

450. FEEDING PUSSY. WATER COLOR, 6 X 8. DONATED BY THE ARTIST

GROENWEGEN, A. J.

451. MORNING IN THE HOLLAND MEADOWS. WATER COLOR, 20 X 13½. DONATED BY THE ELSON ART PUBLISHING COMPANY, BELMONT, MASS.

VAN TRUMP, MISS

452. CHRYSANTHEMUMS. WATER COLOR, 29½ X 22. DONATED BY MRS. WILLIAM T. HARRIS, VILLA NOVA, PA.

HADLEY, MARY HAMILTON, New Haven, Conn.

453. EEL RIVER, PLYMOUTH. WATER COLOR, 9½ X 13. DONATED BY THE ARTIST

HALL, KLEBER, West Somerville, Mass.

454. AT THE WATER'S EDGE. PASTEL, 10 X 6½. DONATED BY THE ARTIST

HANSON, MAUDE, Woodstock, N. Y.

455. WINTER SUNLIGHT. WATER COLOR, 15½ X 13. DONATED BY THE ARTIST

HARTING, G. W., New York

456. COUNTRY NEIGHBORS. WATER COLOR, 10 X 12. DONATED BY THE ARTIST

HARTMAN, SYDNEY K., New York

457. ARCTIC GRIP IN MANHATTAN. WATER COLOR, 18½ X 13. DONATED BY THE ARTIST

HAZEN, MISS WILHELMINA, Eureka, Calif.

458. OLD HOUSES IN ROUEN, FRANCE. PASTEL, 7 X 11
459. THE BLOSSOMING MARSH, SAMOA, CALIFORNIA. PASTEL, 11¼ X 7¾

DONATED BY THE ARTIST

HAZEN, BESSIE ELLA, Los Angeles, Calif.

460. QUIET EVENING. WATER COLOR, 6 X 5
461. THE LEAP. WATER COLOR, 7¾ X 7½
462. OCEAN BEACH. WATER COLOR, 10 X 6

DONATED BY THE ARTIST

HEIL, CHARLES E., Jamaica Plain, Mass.

463. JUNCO AND TREE SPARROW. WATER COLOR, $10\frac{1}{2} \times 7$. DONATED BY THE ARTIST

HELLER, EUGENIE M., New York

464. OCTOBER SUNSET. WATER COLOR, $17\frac{1}{2} \times 24$. DONATED BY THE ARTIST

HENNEGUY, (MADEMOISELLE) L., New York

465. COPY OF LADY ELLENBOROUGH'S PORTRAIT BY LAWRENCE. PASTEL, $17\frac{1}{2} \times 23$. DONATED BY THE ARTIST

HIGGINS, EUGENE, New York

466. BARTERING. PASTEL, $13\frac{1}{2} \times 10$. DONATED BY FERDINAND HOWALD, NEW YORK

HOLLOWAY, (MRS.) G. C., Cincinnati, O.

467. OLD APPLE TREES IN NEW ENGLAND. WATER COLOR, $17\frac{1}{2} \times 14$. DONATED BY THE ARTIST

HOPKINSON, CHARLES SIDNEY, Boston, Mass.

468. BLUE SEA AND BROWN WEED. WATER COLOR, $13\frac{1}{2} \times 9\frac{1}{2}$
469. MANICOLORED ROCKS AND SEA. WATER COLOR, $13\frac{1}{2} \times 9\frac{1}{2}$
470. A QUIET BAY, SUNSET. WATER COLOR, $13\frac{1}{2} \times 9\frac{1}{2}$
471. SHORESCAPE, NEW ENGLAND COAST. WATER COLOR, $13\frac{1}{2} \times 9\frac{1}{2}$

HOWELL, FÉLICIE WALDO, New York

472. LITTLE SHOPS, EDGARTOWN, MARTHA'S VINEYARD. WATER COLOR, $25 \times 18\frac{3}{4}$. DONATED BY THE ARTIST

HUTSON, CHARLES WOODWARD, New Orleans, La.

473. A LOUISIANA BAYOU. PASTEL, $11\frac{1}{2} \times 9$. DONATED BY THE ARTIST

JACKSON, MISS LESLEY, Washington, D. C.

474. OCTOBER. WATER COLOR, $14\frac{1}{2} \times 11$
475. A FOREIGN BALCONY IN NEW ENGLAND. WATER COLOR, $14\frac{1}{2} \times 10\frac{1}{2}$
DONATED BY THE ARTIST

JACOBY, HELEN E., Indianapolis, Ind.

476. A HINDO CHARM. WATER COLOR, $6 \times 9\frac{1}{2}$. DONATED BY THE ARTIST

KING, FRANK, Minneapolis, Minn.

477. THE FOOT BRIDGE OVER MINNEHAHA FALLS. WATER COLOR, $16\frac{1}{4} \times 11\frac{3}{4}$
478. ABOVE MINNEHAHA FALLS. WATER COLOR, $15\frac{1}{2} \times 8\frac{1}{4}$
DONATED BY THE ARTIST

KLINE, GEORGE T., Columbia, Mo.

479. SUNSHINE ON THE RIVER. WATER COLOR, 5×7 . DONATED BY THE ARTIST

KNIGHT, L. ASTON

480. THE OLD FOOT BRIDGE. WATER COLOR, 31×25 . DONATED BY MR. E. T. WEBB, WEBB CITY, MO.

Mr. Knight is the son of Daniel Ridgway Knight who has passed most of his life in Paris. He has all medals given by the Paris Salon including the gold one.

KOLDE, WILLIAM F., Cincinnati, Ohio

481. A BROOK IN THE WOODS. WATER COLOR, 11 X 17½. DONATED BY THE ARTIST

LEAVITT, AGNES, San José, Calif.

482. THE QUEEN OF THE WHITE CITY. WATER COLOR, 48 X 21
The Palace of the Fine Arts at the World's Fair, Chicago, as it appeared at the height of the Exposition in 1893 reflecting its fair proportions in the lake.
483. GOOSE COVE FROM THE BRIDGE. WATER COLOR, 19½ X 13½
484. THE ATLANTIC FROM THE HEIGHTS. WATER COLOR, 19½ X 13½
DONATED BY THE ARTIST

LEONARD, GEORGE H., Paris, France

485. AUTUMN PASTORAL. PASTEL, 8 X 6. DONATED BY THE ARTIST

LINCOLN, MISS AGNES H., Milwaukee, Wis.

486. FLOWERS. PASTEL, 22½ X 28½. DONATED BY THE ARTIST

LURIA, CORINNA M., New Orleans, La.

487. A CASTLE IN THE AIR. WATER COLOR, 17 X 14. DONATED BY THE ARTIST

MacFARLAN, CHRISTINA, Ardmore, Pa.

488. SUNSET ON THE LAKE. WATER COLOR, 21 X 14. DONATED BY THE ARTIST

MAGONIGLE, EDITH M., New York

489. ADIOS. WATER COLOR, 15 X 25. DONATED BY THE ARTIST

MANSFIELD, LOUISE B., New York

490. HOME AGAIN. WATER COLOR, 17½ X 21½. DONATED BY THE ARTIST

MAYNARD, GEORGE W., N.A., New York

491. WATER WITCH. PASTEL, 16½ X 19½. DONATED BY THE ARTIST

MENTE, CHARLES, Congers, N. Y.

492. THE ROAD TO THE LAKE. WATER COLOR, 17 X 10½. DONATED BY THE ARTIST

MORSE, EDWARD L., Stockbridge, Mass.

493. NOVEMBER IN THE BERKSHIRES. WATER COLOR, 9¾ X 12¾. DONATED BY THE ARTIST

McCAIG, FLORA T., Chicago, Ill.

494. SUNSET. PASTEL, 14½ X 10¼
495. AUTUMN ON THE DUNES. PASTEL, 16 X 12½
DONATED BY THE ARTIST

McCOMAS, FRANCIS, Monterey, Calif.

496. THE EDGE OF THE MONTE. WATER COLOR, 30 X 21½. DONATED BY THE ARTIST

McKINSTY, GRACE E., Los Angeles, Calif.

497. A MOTHER OF FRANCE. WATER COLOR, 10½ X 14. DONATED BY THE ARTIST

NEEDHAM, CHARLES AUSTIN, New York

498. GOLD DRIFT. WATER COLOR, 10 X 12
499. PARK SNOWS. WATER COLOR, 20½ X 14½
DONATED BY THE ARTIST



WATERWITCH
BY
GEORGE W. MAYNARD

OF, GEORGE F., New York

500. CHERRY BLOSSOMS. PASTEL, $17\frac{1}{2} \times 12\frac{1}{2}$. DONATED BY THE ARTIST

OLCOTT, HARRIET, M. New York

501. THE WORKER. WATER COLOR, $10\frac{1}{2} \times 11$. DONATED BY THE ARTIST

OWEN, ESTHER S. D., Hartford, Conn.

502. THE OLD HOMESTEAD. PASTEL, $16\frac{3}{4} \times 12\frac{3}{4}$. DONATED BY THE ARTIST

PRATELLA, A., Naples, Italy

503. ON THE STRAND, ITALY. WATER COLOR, $13\frac{1}{2} \times 11$. DONATED BY MRS. A. OBRIG, NEW YORK

PALMER, WALTER L., N.A., Albany, N. Y.

504. WINTER MOONRISE. WATER COLOR, 20×24 . DONATED BY THE ARTIST

PARKER, E. A.

505. BY THE RIVER. WATER COLOR, $9\frac{3}{4} \times 6$. DONATED BY MRS. ELIZA G. RADIKE, PROVIDENCE, R. I.

PARMELEE, GERTRUDE, Warren, R. I.

506. THE BACK ROAD TO BRISTOL. WATER COLOR, $9\frac{3}{4} \times 13$. DONATED BY THE ARTIST

PEPPER, CHARLES H., Boston, Mass.

507. LILAC. WATER COLOR, $9 \times 11\frac{1}{2}$. DONATED BY THE ARTIST

PEYRAUD, ELIZABETH K., Chicago, Ill.

508. A MEXICAN. WATER COLOR, 10×14 . DONATED BY THE ARTIST

PLEADWELL, AMY M., Boston, Mass.

509. LILACS IN NAHANT. WATER COLOR, 18×15 . DONATED BY THE ARTIST

POND, GEORGE D., Leonia, N. J.

510. THE SNOWY STEPS IN FRANCE. WATER COLOR, $11\frac{1}{4} \times 14$. DONATED BY THE ARTIST

RAJON, PAUL

511. STUDY OF A HEAD. PASTEL, $16 \times 18\frac{1}{2}$. DONATED BY ARTHUR K. KUHN, NEW YORK

The eminence of M. Rajon in black and white is known wherever drawings and etchings are cherished. This is a rare pastel.

RAKEMANN, CARL, Washington, D. C.

512. THE TOILERS. WATER COLOR, $26\frac{1}{2} \times 17\frac{1}{2}$. DONATED BY THE ARTIST

READ, E. J., Rutherford, N. J.

513. AUTUMN WOODS. WATER COLOR, $19\frac{3}{4} \times 14\frac{1}{2}$. DONATED BY THE ARTIST

RICE, HENRY W., Boston, Mass.

514. HOMLEA. WATER COLOR, $19 \times 13\frac{1}{2}$. DONATED BY THE ARTIST

SARKA, CHARLES N., Green Lake, N. Y.

515. MOSQUE DOORWAY. WATER COLOR, $9 \times 12\frac{3}{4}$

516. MOORISH TRIBESMEN COMING HOME FROM MARKET. WATER COLOR, $14 \times 9\frac{1}{4}$
DONATED BY THE ARTIST

SCHWAB, EDITH F., New Haven, Conn.

517. REFLECTIONS—EVENING. PASTEL, 22 X 17. DONATED BY THE ARTIST

SELLERS, MARY, Pittsburgh, Pa.

518. THE MARIGOLD POT. WATER COLOR, 21½ X 27½. DONATED BY THE ARTIST

SHEAFER, FRANK W., Philadelphia, Pa.

519. MOONRISE. WATER COLOR, 19½ X 13¾. DONATED BY THE ARTIST

SMITH, HOLMES, St. Louis, Mo.

520. AMONG THE DAISIES. WATER COLOR, 13¾ X 9. DONATED BY THE ARTIST

SNYDER, ANNA F., Rochester, N.Y.

521. AN OLD APPLE ORCHARD. WATER COLOR, 20¾ X 16¼. DONATED BY THE ARTIST

SPAFARD, MYRA B., Denver, Colo.

522. FROM MY STUDIO WINDOW. WATER COLOR, 8½ X 26. DONATED BY THE ARTIST

SPALDING, ELIZABETH, Denver, Colo.

523. CLEAR CREEK VALLEY AND PLAINS. WATER COLOR, 19½ X 15½

524. CLEAR CREEK VALLEY AND SONGS PEAK. WATER COLOR, 19½ X 15½
DONATED BY THE ARTIST

SPRINCHORN, CARL, New York

525. LADY IN PINK. WATER COLOR, 8 X 9½

526. A SPANISH DANCER. WATER COLOR, 10 X 16

DONATED BY THE ARTIST

STEPHENS, MRS. CHAS. H., Moylan, Pa.

527. AWAITING PERMISSION TO ENTER. PASTEL, 17 X 22. DONATED BY THE ARTIST

STONE, CORNELIA PERRIN, Newburyport, Mass.

528. A CAPE COD INLET. WATER COLOR, 20 X 12½. DONATED BY THE ARTIST

STONER, HARRY, New York

529. FANTASY. WATER COLOR, 14 X 14. DONATED BY THE ARTIST

TREGO, EDWARD COMLY (Deceased)

530. A MARINE. WATER COLOR, 11 X 18½. DONATED IN THE ARTIST'S MEMORY
BY HIS MOTHER, MRS. E. A. TREGO, BRYN ATHYN, PA.

TAIT, AGNES, New York

531. LADY FROM FAIRY TALE. WATER COLOR. DONATED BY THE ARTIST

TAPLEY, J. J. WOODBURY, Belfast, Me.

532. THE BEACH. WATER COLOR, 11 X 14. DONATED BY THE ARTIST

TEWKSbury, FANNY W., Newton, Mass.

533. POPPY GARDEN. WATER COLOR, 14½ X 14½. DONATED BY THE ARTIST

TUTHILL, MARY, New York

534. RAVELLO. PASTEL, 4¾ X 7

535. IMMIGRANTS. PASTEL, 4½ X 6

536. STREET IN BRUGES. PASTEL, 4¾ X 6½

DONATED BY THE ARTIST

VALENTINE, A. R., San Diego, Calif.

537. SNOWBALLS. WATER COLOR, 18 X 26½. DONATED BY THE ARTIST

WADSWORTH, ADELAIDE E., Boston, Mass.

538. SAND DUNES AT BARNEY'S JOY. PASTEL, 3½ X 11½. DONATED BY THE ARTIST

WEBER, MAX, New York

539. STILL LIFE. WATER COLOR, 10½ X 8½. DONATED BY THE ARTIST

WERNTZ, CARL N., Chicago, Ill.

540. HARBOR SURF, HAVANA. WATER COLOR, 9¼ X 6¼. DONATED BY THE ARTIST

WHITTEMORE, GRACE C., East Orange, N. J.

541. JONQUILS. WATER COLOR, 9½ X 14½. DONATED BY THE ARTIST

WILLARD, THEODORA, Cambridge, Mass.

542. COMING INTO PORT. WATER COLOR, 10 X 14. DONATED BY THE ARTIST

WILLIAMS, ADELE, Richmond, Va.

543. THE EARLY AUTUMN. WATER COLOR. DONATED BY THE ARTIST

WILLIAMS, MISS KATE A., New York

544. THE FOOT-PATH. WATER COLOR, 14 X 10½. DONATED BY THE ARTIST

WOLCOTT, MISS KATHERINE, Chicago, Ill.

545. A BIT OF BELGIUM. PASTEL, 9 X 14. DONATED BY THE ARTIST



PEREZ THE POET

BY

MAURICE FROMKES

Black and White, Prints and Photographs

AYER, MARY L., North Conway, N. H.

546. ELLEN. DRAWING, 18½ x 26. DONATED BY THE ARTIST

BARTLETT, TRUMAN H., Boston, Mass.

547. THE WOUNDED DRUMMER BOY. PHOTOGRAPH, 3¾ x 9½
 548. THE WOUNDED DRUMMER BOY. PHOTOGRAPH, 3¾ x 9½
 549. THE WOUNDED DRUMMER BOY. PHOTOGRAPH, 4¾ x 9¾
 550. THE WOUNDED DRUMMER BOY. PHOTOGRAPH, 4¾ x 9

DONATED BY THE ARTIST

BLUMENSCHIEIN, MARY GREENE, A. N. A., New York

551. ORIGINAL DRAWING IN CHARCOAL THAT APPEARED IN COLLIER'S HEAD OF GIRL. 22 x 30. DONATED BY THE ARTIST

BOUGUEREAU, GUILLAUME

552. SKETCH, 10 x 13. DONATED BY HENRY C. LYTTON, CHICAGO, ILL.

BROWN, ETHEL PENNEWILL, Wilmington, Del.

553. THE RUINS—CHÂTEAU HENRI IV. ETCHING, 5 x 6¾
 554. RUINS OF ST. FRAMBOURG. ETCHING, 5 x 6¾
 555. EARLY MORNING, SENLIS, TOWER OF ST. PIERRE, 1913. ETCHING, 5 x 7
 556. GRISETTE, THE LITTLE DONKEY THAT BROUGHT VEGETABLES IN FROM THE GARDEN EACH DAY TO THE CONVENT. ETCHING, 3 x 2½
 557. MADAME COSSIN AND MADAME TALPOMBA. ETCHING, 5 x 7
 558. LA PORTE PÔTERNE. ETCHING, 5 x 7
 559. ANCIENT FRENCH GARDEN. ETCHING, 7¼ x 3⅞

DONATED BY THE ARTIST

CALEWAERT, LOUIS H. S., Chicago, Ill.

560. JACKSON PARK. ETCHING, 9¾ x 5⅛
 561. ON THE DETROIT RIVER. ETCHING, 6¾ x 5¼
 562. A BELGIAN. ETCHING, 5 x 7
 563. GRANDMOTHER SLEEPING. ETCHING, 6 x 8¾

DONATED BY THE ARTIST

CAMPBELL, JESSIE G., St. Paul, Minn.

564. THE OLD TREE IN MOTHER'S GARDEN. MONOTYPE, 8 x 5½. DONATED BY THE ARTIST.

CHANDLER, GEORGE WALTER, New York

565. VIA RICCABONO, SAN REMO. ETCHING, 7 x 11
 566. IMPASSE DU LION, ALGIERS. ETCHING, 6½ x 11
 567. FARMYARD IN AURRIGON. ETCHING, 8 x 11½
 568. VIA MONTE, SAN REMO. ETCHING, 7¾ x 11¾
 569. BABEL TUNIS, KASROWAN. ETCHING, 8 x 11¾
 570. SOUVE EL DJEMMA. ETCHING, 11½ x 8
 571. RUE KLÉBER, ALGIERS. ETCHING, 7 x 10¾
 572. WESTMINSTER ABBEY. ETCHING, 10¾ x 16
 573. PONTE VECCHIO, FLORENCE. ETCHING, 9 x 12½

DONATED BY THE ARTIST

A pupil of Laurens at the Julian School and a native of Wisconsin. Etchings of Mr. Chandler are in most of the great public collections.

COX, KENYON, N. A., New York

574. FRANCE. DRAWING, $15\frac{1}{2} \times 19\frac{1}{2}$. DONATED BY THE ARTIST
Study for Figure of France in the Marriage of the Atlantic and Pacific. Decoration in Senate Chamber of Wisconsin State Capitol, Madison, Wisconsin. Mr. Cox is celebrated for the beauty of his initial work when he begins a mural painting. The next stage would be to put the drapery on "France."

CURTIS, W. F., Ashfield, Mass.

575. STUDY IN CRAYON. 12×14 . DONATED BY THE ARTIST

DAUGHERTY, JAMES, New York

576. UNDER THE BRIDGE. ETCHING, 21×25 . DONATED BY THE ARTIST
577. PHOTOGRAPH. HELEN FOURMENT IN THE PAINTING BY RUBENS. $8 \times 17\frac{1}{2}$.
DONATED BY MESSRS. DOLL AND RICHARDS, BOSTON, MASS.

DODGE, OZIAS, Center Harbor, N. H.

Having studied at the Ecole des Beaux Arts under Gérôme this artist is a painter as well as an etcher. His prints are in all the principal collections.

578. THE HILLTOP. ETCHING, $6\frac{3}{4} \times 5$
579. OCTOBER. ETCHING, $5 \times 5\frac{3}{4}$
580. EVENING ON THE DUNES. ETCHING, $6\frac{3}{4} \times 4$
581. IMP. ETCHING, $4\frac{3}{4} \times 3\frac{3}{4}$
582. WEEPING WILLOW. ETCHING, $5 \times 3\frac{3}{4}$
583. BATHER GIRL. ETCHING, $5 \times 4\frac{1}{4}$

DONATED BY THE ARTIST

DRYDEN, HELEN, New York

584. COSTUME DESIGN. DRAWING, $11 \times 14\frac{3}{4}$
585. COSTUME DESIGN. DRAWING, $11 \times 14\frac{3}{4}$

DONATED BY THE ARTIST

ELLIS, EDMUND L., New York

586. THE CHAPEL OF THE INTERCESSION. ETCHING, $22 \times 16\frac{1}{2}$. DONATED BY THE ARTIST

Mr. Ellis is an architect who is also a painter and an etcher.

EVANS, JOHN W., New York

587. DOWN BY THE DARK TARN OF AUBER. 14×19
588. THOMAS A. EDISON USING FIRST PHONOGRAPH. $13\frac{1}{2} \times 18\frac{1}{2}$

DONATED BY THE ARTIST

Mr. Evans is that rare person nowadays, an engraver on wood.

FLAGG, J. MONTGOMERY, New York

589. PLEADING HIS CAUSE. ILLUSTRATION, $27\frac{1}{2} \times 19\frac{1}{2}$
590. A HEROINE UNDER FIRE. ILLUSTRATION, $27\frac{1}{2} \times 19\frac{1}{2}$
591. A DARK MOMENT. ILLUSTRATION. $23 \times 18\frac{1}{2}$

DONATED BY THE ARTIST

Mr. Flagg's cartoons are famous all over the world.

FROST, A. B., Madison, N. J.

592. STARTING OUT. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$
593. A CIVIL WAR RELIC. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$
594. GOL DERN THEM PESKY CROWS. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$
595. EVIL DAYS. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$
596. GOOD-BYE. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$
597. GRINDING THE AXE. DRAWING, $11\frac{1}{2} \times 14\frac{1}{2}$

DONATED BY THE ARTIST

Not as a humorist but as a remarkable painter of field sports is Mr. Frost best known. He has spent years abroad, and at an advanced age works with the vigor of youth.

GUNN, ARCHIE, New York

598. COQUETTE. CARTOON, 17 x 22
599. BIRDS OF A FEATHER. CARTOON, 20 x 29¹/₂
600. MY TEDDY BEAR. CARTOON, 17 x 24
601. SPRING SONG. CARTOON, 12¹/₂ x 18

DONATED BY THE ARTIST

GREENLEAF, RICHARD C., Lawrence, L. I.

602. LA RUE BRISE-MICHE. DRAWING, 5¹/₄ x 10³/₄
603. A STREET IN THE OLD TOWN, CANNES, FRANCE. DRAWING, 4 x 10

DONATED BY THE ARTIST

GREER, BLANCHE, Overbrook, Pa.

604. CONNECTICUT AVENUE BRIDGE. ETCHING, 8¹/₄ x 12³/₄. DONATED BY THE ARTIST

HARDING, NELSON, New York

605. THE IDEAL SANTA CLAUS! CARTOON
606. CAN THE TAIL WAG THE DOG. CARTOON
607. BYNG! CARTOON
608. THE BEAR'S HUG. CARTOON
609. BUT IT READS WELL FROM A DISTANCE. CARTOON
610. A SIGN OF THE TIMES. CARTOON
611. NO MAN'S LAND. CARTOON
612. THE NEW YEAR. CARTOON
613. READY FOR THE KAISER'S PEACE OFFER. CARTOON
614. THERE'S ALWAYS ROOM AT THE TOP. CARTOON
615. ALL FACES LOOK ALIKE TO US. CARTOON
616. THE BIRD THAT FLEW THE COOP AND FOILED THE KAISER. CARTOON
617. THE INADEQUATE SHOVEL. CARTOON

DONATED BY THE ARTIST

Mr. Harding is the well-known cartoonist of the Brooklyn Eagle.

HAZEN, BESSIE ELLA, Los Angeles, Cal.

618. EUCALYPTUS. ETCHING, 6 x 8³/₄
619. CYPRESS AT POINT LOBOS, CALIF. WOOD BLOCK PRINT, 6 x 9
620. WINDBLOWN. BLACK AND WHITE. 5 x 10
621. WINDBLOWN. BLACK AND WHITE. 7 x 10
622. MONOTYPE. 6 x 8
623. WOOD BLOCK PRINT
624. WOOD BLOCK PRINT

DONATED BY THE ARTIST

HOWELLS, JOHN MEAD, New York

625. OLD CITY GATES. ETCHING
626. PORTCULLIS. ETCHING

DONATED BY THE ARTIST

HOWITT, JOHN NEWTON, New York

627. THE JITNEY LADY. CARTOON, 27³/₄ x 19¹/₄
628. DRAWING THAT APPEARED IN "THE LADIES HOME JOURNAL." 33 x 26

DONATED BY THE ARTIST



KATWYK GIRL

BY

AMY CROSS

HURRY, LUCY W., Hempstead, L. I.

629. THE DANCER. COLORED PRINT. $13\frac{1}{4} \times 19\frac{3}{4}$

630. STRANDED. BLACK AND WHITE. $10 \times 15\frac{3}{4}$

DONATED BY THE ARTIST

JAQUES, BERTHA E., Chicago, Ill.

631. THE TANGLE, CHIOGGIA. ETCHING

632. PARADISE BRIDGE. ETCHING

633. PEAT BOAT AT MARKEN. ETCHING

634. BACK OF ROMAN HOUSE. ETCHING

635. THAMES BOATS. ETCHING

636. THAMES SHIPPING. ETCHING

DONATED BY THE ARTIST

JOHNSON, HERBERT, Philadelphia, Pa.

637. SOMEWHERE IN FRANCE. CARTOON, $13\frac{1}{2} \times 21$

638. JOFFRE: HE IS THE ANTITHESIS OF THE EFFIGY. CARTOON, $21\frac{1}{2} \times 15\frac{1}{2}$

DONATED BY THE ARTIST

JUNG, A. JAC, West Hoboken, N. J.

639. THE PINE WOODS. ETCHING, $5\frac{1}{2} \times 6\frac{3}{4}$

640. WILLOWS IN WINTER. ETCHING, $7\frac{1}{4} \times 8\frac{3}{4}$

641. ELMS IN SPRING. ETCHING, $7\frac{1}{4} \times 8\frac{3}{4}$

642. AUTUMN WOODS. ETCHING, $7\frac{1}{4} \times 8\frac{3}{4}$

643. THE PLACID STREAM. ETCHING, $8\frac{3}{4} \times 7\frac{1}{4}$

DONATED BY THE ARTIST

KIMBALL, KATHERINE, London, England

644. PRESBYTÈRE DE ST. MACLOU À ROUEN. ETCHING, $7 \times 9\frac{3}{4}$

645. CHÂTEAU GAILLARD, PETIT ANDALYS, FRANCE. ETCHING, 9×11

DONATED BY THE ARTIST

KING, W. B., New York

646. ILLUSTRATION. DRAWING, 28×38 . DONATED BY THE ARTIST

KIRBY, ROLLIN, New York

647. A SICK MAN OF THE NORTH. CARTOON, $13\frac{1}{2} \times 15\frac{1}{2}$

648. STANDING BY THE KAISER. CARTOON, $14\frac{1}{2} \times 19\frac{1}{2}$

DONATED BY THE ARTIST

Mr. Kirby is the well-known cartoonist of the New York World.

LAWRENCE, CHARLES ARTHUR, Lynn, Mass.

649. OLD TIDE MILL, COHASSETT. DRAWING, $12\frac{1}{4} \times 10$

650. THE SUNNY BACK YARD. DRAWING, $13\frac{3}{4} \times 10$

651. FISHERMEN'S RACE, MARBLEHEAD, "MISSED STAYS." DRAWING, $19\frac{3}{4} \times 14\frac{3}{4}$

DONATED BY THE ARTIST

LEVY, BEATRICE S., Chicago, Ill.

652. RAINY NIGHT. COLORED ETCHING, $7\frac{3}{4} \times 13\frac{3}{4}$. DONATED BY THE ARTIST

LEVY, WILLIAM A., Gloucester, Mass.

653. STUDY OF A HEAD. BLACK AND WHITE, $5\frac{1}{2} \times 8$

654. STUDY OF A HEAD. BLACK AND WHITE, $10 \times 7\frac{1}{4}$

DONATED BY THE ARTIST



RETRIEVING, BY EDWARD H. POTTHAST



THE FOOTBRIDGE, BY ASTOR KNIGHT

LYND, J. NORMAN, New York

655. PLATTSBURG. CARTOON. DONATED BY THE ARTIST
Mr. Lynd is the well-known cartoonist of the *New York Herald*.

MAXWELL, VIOLET

656. WARNING TO EVIL DOERS. COLORED DRAWING, 14 x 20

MORRISON, LOUISE GERTRUDE, Bryn Mawr, Pa.

657. PORTRAIT OF A LADY. ETCHING, $4\frac{1}{2} \times 6\frac{1}{2}$
658. THE FOUNTAIN, ARC DE L'OBSERVATION. ETCHING, $3\frac{1}{4} \times 4\frac{1}{2}$
DONATED BY THE ARTIST

OAKLEY, THORNTON, Philadelphia, Pa.

659. THE CONSCRIPT MOTHER. DRAWING, $16\frac{1}{4} \times 23\frac{3}{4}$. DONATED BY THE ARTIST

OPPER, F., New Rochelle, N. Y.

660. A LECTURE. CARTOON, 13 x 8
661. WAR. CARTOON, $15 \times 21\frac{1}{2}$

DONATED BY THE ARTIST

For the past four decades the humor of Mr. Oppen of the *New York American* has given delight to thousands—he is the Dean of funny newspaper artists.

PAULUS, FRANCIS P., Detroit, Mich.

662. OLD BRIDGES. COLORED ENGRAVING, $11\frac{3}{4} \times 9\frac{3}{4}$
663. SUNSHINE AND SHADOW. COLORED ENGRAVING, $12\frac{1}{4} \times 10$
664. THE COPPERSMITHS. ETCHING, $7 \times 8\frac{3}{4}$
665. THE EEL WOMEN. COLORED ENGRAVING
666. BELFRY OF BRUGES. COLORED ENGRAVING, $7\frac{1}{2} \times 12\frac{1}{4}$
667. QUAI OF THE MINNESINGER. COLORED ENGRAVING, $9\frac{1}{2} \times 12\frac{1}{2}$

DONATED BY THE ARTIST

PEARSON, RALPH M., Milton, N. Y.

668. TOILERS OF THE CITY. ETCHING, 13 x 6
669. ELVERHOJ COLONY. ETCHING, $10\frac{3}{4} \times 13\frac{3}{4}$

DONATED BY THE ARTIST

PLATT, MISS ALETHEA H., New York

670. RURAL FRANCE. ETCHING, $6\frac{1}{2} \times 5$. DONATED BY THE ARTIST

REICH, JACQUES, New York

671. PORTRAIT OF WASHINGTON. ETCHING
672. PORTRAIT OF LINCOLN. ETCHING

DONATED BY THE ARTIST

REINDEL, WILHELM G., Euclid, O.

673. ANDANTE CON EXPRESSIONE. ETCHING, $9\frac{3}{4} \times 5$
674. THE OAKS. ETCHING, $7\frac{3}{4} \times 5$
675. RUSTIC HOME. ETCHING, 7×5
676. MID WINTER. ETCHING, 5×4

DONATED BY THE ARTIST

ROSEN, DAVID

677. PORTRAIT OF LINCOLN. ETCHING, 14×17 . DONATED BY ARTHUR H. HAHLO & CO., NEW YORK



OLD HOUSES AT BRUGES

BY

SARAH NOBLE IVES

ROSENFELD, LESTER, Paris, France

678. OLD BARRACKS. ETCHING, 10 X 7 $\frac{1}{2}$
679. THE BACK YARD. ETCHING, 5 X 4
680. THE LAST SUPPER. ETCHING, 3 $\frac{3}{4}$ X 3 $\frac{1}{2}$
DONATED BY THE ARTIST

RUSH, OLIVE, New York

681. THE LOAN OF A HEARTH. BLACK AND WHITE, 14 $\frac{1}{2}$ X 19 $\frac{1}{2}$. DONATED BY THE
ARTIST

SCHIFFER, ETHEL BENNET, New Haven, Conn.

682. THE BIRD CAGE. COLORED ETCHING. DONATED BY THE ARTIST

SHOPE, HENRY B., New York

683. BLACKWELL'S ISLAND BRIDGE. ETCHING, 7 X 4 $\frac{5}{8}$
684. CATHEDRAL. ETCHING, 4 X 7
685. ERIE BASIN, NEW YORK. ETCHING, 4 $\frac{3}{4}$ X 7
686. THE GRANITE STATE. ETCHING, 7 X 4
687. THE HILLS OF MICHRE NICOLAS. ETCHING, 7 X 4 $\frac{1}{2}$
688. STREET IN FRANCE. ETCHING, 4 $\frac{1}{2}$ X 6 $\frac{3}{4}$
DONATED BY THE ARTIST

SHAVER, J. R.

689. THE OLD, OLD STORY. COLORED DRAWING, 11 $\frac{1}{2}$ X 14 $\frac{1}{4}$

STAHR, PAUL

690. EASTWARD HO! COLORED DRAWING, 20 X 24 $\frac{1}{4}$
691. OVER THERE. COLORED DRAWING, 23 X 28 $\frac{1}{4}$
DONATED BY MR. JOHN AMES MITCHELL, NEW YORK, EDITOR OF *Life*

STURGIS, D. C., Melrose, Mass.

692. RETURNING FROM MARKET. ETCHING, 8 $\frac{3}{4}$ X 12 $\frac{1}{4}$
693. RAG PICKER. ETCHING, 8 X 11 $\frac{3}{4}$
694. A CUP OF TEA. ETCHING, 9 X 8 $\frac{3}{4}$
695. A NEW ENGLAND FARM. ETCHING, 8 $\frac{1}{4}$ X 10 $\frac{1}{2}$
696. VIOLINIST. ETCHING, 6 $\frac{1}{4}$ X 8 $\frac{3}{4}$
697. VENDOR OF GREENS. ETCHING, 7 X 9 $\frac{1}{4}$

THOMPSON, FREDERICK M., Portland, Me.

698. WOODLAND SYMPHONY. COLORED PRINT, 19 $\frac{1}{2}$ X 15. DONATED BY MRS.
FREDERICK M. THOMPSON AND EMPLOYEES OF THE THOMPSON ART CO.,
PORTLAND, ME.

VERESMITH, DANIEL A., London, England

699. WHO IS IT? LITHOGRAPH, 18 $\frac{1}{2}$ X 11 $\frac{1}{2}$
700. THE ROMANY CHAL. LITHOGRAPH, 12 $\frac{1}{2}$ X 18 $\frac{1}{2}$
701. SKETCH, PORTRAIT. LITHOGRAPH, 15 $\frac{1}{2}$ X 17 $\frac{1}{2}$
702. BEHIND THE CURTAIN. LITHOGRAPH, 13 $\frac{1}{2}$ X 17 $\frac{1}{2}$
703. THE HUMBLE STALL. LITHOGRAPH, 13 $\frac{1}{2}$ X 17 $\frac{1}{2}$
704. YOU SHALL ALSO MOUNT WITH ME. LITHOGRAPH, 16 X 7
DONATED BY THE ARTIST

UNKNOWN ARTISTS

705. BLIND MAN'S BUFF. COLORED PRINT. DONATED BY MESSRS. H. MILCH AND
E. SMALLS, NEW YORK

706. CLIPPER SHIP, "THREE BROTHERS." COLORED PRINT
707. CLIPPER SHIP, "OCEAN EXPRESS." COLORED PRINT
708. CLIPPER SHIP, "DREADNOUGHT" OFF TUSKAR LIGHT. COLORED PRINT
709. CLIPPER SHIP, "FLYING CLOUD." COLORED PRINT
710. CLIPPER SHIP, "SWEEPSTAKES." COLORED PRINT
711. CLIPPER SHIP, "DREADNOUGHT." COLORED PRINT

DONATED BY MAX WILLIAMS, NEW YORK

WILLIAMSON, ADA C., Philadelphia, Pa.

712. THE LOAFERS. ENGRAVING. DONATED BY THE ARTIST

Statuary, Etc.

APPLEGATE, FRANK G., Trenton, N. J.

713. EGYPTIAN DANCER. PLASTER. DONATED BY THE ARTIST

AYTON, CHARLES W., Paris, France

714. MADAME CHRYSANTHEME. BRONZE. DONATED BY THE ARTIST

The sculptor has work in the Art Museum of St. Louis. He is a medal man and took an honorable mention at the Salon.

BALL, CAROLINE P., Westfield, N. J.

715. THE ENTOMOLOGIST. PLASTER

716. THE CANDLE. BAS RELIEF

DONATED BY THE ARTIST

A pupil of Saint-Gaudens, Mrs. Ball has specialized in the decoration of fountains.

BARTLETT, MADELINE A., Boston, Mass.

717. HEAD OF A CHILD. PLASTER. DONATED BY THE ARTIST

Pupil of H. H. Kitson.

BARTLETT, PAUL W., Washington, D. C.

718. EAGLE. BRONZE

719. GIRL'S HEAD. PLASTER

DONATED BY THE ARTIST

This sculptor has passed many years in France. Indeed, Paul Bartlett has monuments to his credit in Paris, and recently completed the figure groups for one of the grand pediments on the Capitol in Washington. Son of the sculptor Truman H. Bartlett.

BJORKMAN, OLAF, Brattleboro, Vt.

720. HEAD OF A THINKER. PLASTER. DONATED BY THE ARTIST

BROWN, IRENE, New York

721. REALIZATION. BRONZE. DONATED BY THE ARTIST

BRADFIELD, ELIZABETH PALMER, Pontiac, Mich.

722. KING BELL. BRONZE. DONATED BY THE ARTIST

CALVERLEY, C.

723. GEORGE WASHINGTON. BAS RELIEF AFTER THE BUST BY HOUDON. DONATED BY ALBERT ROSENTHAL, PHILADELPHIA, PA.

CHAMBERLIN, EDNA W.

724. HIS FATHER'S SON. PLASTER

725. THE MUFF. BRONZE

DONATED BY THE ARTIST

MOWBRAY-CLARKE, JOHN FREDERICK, Pomona, N. Y.

726. THE POET. BRONZE. DONATED BY THE ARTIST

Mr. Mowbray-Clarke is a sculptor and medal designer with work in the Metropolitan, New York.



ITALIAN GIRL
BY
MARGARET F. RICHARDSON

CONRAT, ILSA TWARDOWSKA

727. BRAHMS. BUST, PLASTER. DONATED BY LEILA USHER, NEW YORK

DAGGETT, MAUD, So. Pasadena, Cal.

728. WALL FOUNTAIN. STONE. DONATED BY THE ARTIST
In Southern California this sculptress has fountains to her credit. She is a pupil of Lorado Taft.

DAVIS, CHARLES P., St. Louis, Mo.

729. BOWL. COPPER. DONATED BY THE ARTIST

EDMOND, ELIZABETH, Pasadena, Calif.

730. TEARS. BAS RELIEF PLAQUE IN BRONZE. DONATED BY THE ARTIST
A pupil of Injalbert in Paris, this sculptress has worked with Bartlett, Dallin and Frazer in America.

FRENCH, DANIEL C., New York

731. VANITY. BRONZE. DONATED BY THE ARTIST
A charming fancy in bronze by the dean of American Sculptors, author of "Death and the Young Sculptor" and many single figures and groups in New York and other cities. His equestrian "Washington" stands in Paris.

GANIERE, GEORGE R., Chicago, Ill.

732. LITTLE JONNIE. PLASTER. DONATED BY THE ARTIST

GELERT, JOHANNES S., New York

733. PERSEUS DELIVERING ANDROMEDA. BAS RELIEF. DONATED BY THE ARTIST
Born in Denmark, and a student at Copenhagen the sculptor has gained many gold medals in his adopted country for exhibited work and has designed many statues and monuments.

GREGORY, JOHN, New York

734. THE FROG GIRL. PLASTER. DONATED BY THE ARTIST
Mr. Gregory won a fellowship in the American Academy in Rome which kept him abroad for three years.

GUEST, GEORGE, Groton, Conn.

735. THE GRADUATE. BRONZE. DONATED BY THE ARTIST

HORCHERT, JOSEPH A., St. Louis, Mo.

736. THE SAVIOUR. PLASTER. DONATED BY THE ARTIST

HUMPHRISS, CHARLES H., New York

737. THE APPEAL. BRONZE. DONATED BY THE ARTIST

HUNT, ESTHER, Los Angeles, Calif.

738. PLUMBLOSSOM. PLASTER
739. AH WU. PLASTER
740. AH WU. PLASTER
741. JONQUIL. PLASTER
742. JONQUIL. PLASTER
743. SUEZ. PLASTER
744. POMO. PLASTER
745. POMO. PLASTER

DONATED BY THE ARTIST

These little heads of Chinese and Japanese children are charming in color and excellently modelled, very decorative and suited to library and parlor.

JONES, FRANCES D., Philadelphia, Pa.

746. SMALL BEAVER. PLASTER PAPER WEIGHT. DONATED BY THE ARTIST

KOHLER, ROSE, Cincinnati, Ohio

747. BOOK ENDS. PLASTER. DONATED BY THE ARTIST

KORBEL, J. M., New York

748. MODESTY AND VANITY. BRONZE. DONATED BY THE ARTIST

LAURENT, ROBERT, New York

749. LADY'S HEAD. WOOD CARVING. DONATED BY THE ARTIST

MASON, MARY WINFIELD

750. ALBERT I, KING OF THE BELGIANS. BRONZE BUST

MORAHAN, EUGENE H., New York

751. FROG. BRONZE. DONATED BY THE ARTIST

McCARTAN, E., New York

752. PAN. BRONZE. DONATED BY THE ARTIST

PAIST, HENRIETTA BARCLAY, St. Paul, Minn.

753. LAMP VASE. PORCELAIN. DONATED BY THE ARTIST

PORTNOFF, ALEXANDER, Philadelphia, Pa.

754. DEMETER AND PERSEPHONE. BRONZE. DONATED BY THE ARTIST

RICKETSON, WALTON, New Bedford, Mass.

755. HENRY D. THOREAU. PLASTER. LIFE SIZE BUST. DONATED BY THE ARTIST

TOWNE, MRS. CONSTANCE T., Noroton, Conn.

756. L'OISEAU AZURIN DE JOI, A YOUNG DANCING GIRL. PLASTER. DONATED BY THE ARTIST

UNKNOWN ARTIST

- 757 AND 700. DANCING GIRLS. PORCELAIN FIGURINES. DONATED BY L. ORSELLI, NEW YORK

VINCENZO, MISERENDINO, New York

758. CONTEMPLATION. PLASTER STATUETTE. DONATED BY THE ARTIST

Miscellaneous

UNKNOWN CHINESE PAINTER

759. THE FAIRY (600 YEARS OLD). DONATED BY A. W. BAHR, NEW YORK

Although this Kakemono must have been always beautiful, age has added greater charm to the colors. The subject is one familiar to Chinese literature and represents a nymph, a supernatural woman.

BAYNE, WILLIAM, New York

760. EXAMPLE OF BATIK WORK. 15 X 21. DONATED BY THE ARTIST
Dyed in the Javanese method.

FRERET, EMILY M., New Orleans, La.

761. JEANNE D'ARC. EMBROIDERY. DONATED BY THE ARTIST

UNKNOWN ARTIST

762. BOUQUET OF ROSES. TINSEL PICTURE, 14½ X 19½. DONATED BY C. F. DICKENSON, NEW YORK

A combination of colored tinsels pasted on boards with water color for outlines and drawing. Curious and interesting technique.

UNKNOWN ARTIST

763. JAPANESE GIRL. 18TH CENTURY PICTURE ON GLASS, 11 X 15¼. DONATED BY KARL FREUND, NEW YORK

PIETZ, ADAM, Philadelphia, Pa.

764. LINCOLN MEDAL, GIRARD MEDAL, DECATUR MEDAL, GOOD LUCK MEDAL. BRONZE, OF VARIOUS SIZES. DONATED BY THE ARTIST

COLORPLATE ENGRAVING COMPANY, New York

The reproduction of Mr. John Newton Howitt's beautiful picture, "The Eyes of Love," and the color printing were donated by the Colorplate Engraving Company, of New York.

The billboard space for the large posters displayed about the city is donated by the VAN BUREN AND NEW YORK BILL POSTING COMPANY.

The use of the ANDERSON GALLERIES for the Exhibition is given rent free by the proprietors.



CLARA LORING, OF THE GRAND OPERA

BY

CORNELIA C. DAVIS

Art Objects Donated to The Fund and Disposed of Prior to This Exhibition

DOYLE, C. W., New Orleans, La.

AT THE ISTHMUS. DONATED BY THE ARTIST. \$40

FANCY, LYMAN, Forest Hills, L. I.

STILL LIFE. OIL. DONATED BY THE ARTIST. \$25

GILCHRIST, W. W., JR., Philadelphia, Pa.

MENDING THE FLAG. OIL. DONATED BY THE ARTIST. SOLD AT THE HERO LAND BAZAR, NEW YORK, FOR \$500

A SILVER VASE. DONATED BY P. JACKSON HIGGS, OF THE HOUSE OF PHILIP ORIEL, NEW YORK. SOLD AT THE HERO LAND BAZAR, NEW YORK, FOR \$225

HUNT, ESTHER, Los Angeles, Calif.

PLUM BLOSSOM. PLASTER STATUETTE. DONATED BY THE ARTIST. \$20

MAZUR, WLADYSLAW, New York

MERHISS. STATUETTE. DONATED BY THE ARTIST. \$25

POOLE, BERT, Dorchester Center, Mass.

EARLY OCTOBER, MILTON, MASS. PASTEL, 22 X 19. DONATED BY THE ARTIST. \$50

SHERWOOD, MARY CLARE, Lyons, N. Y.

EARLY AUTUMN MORNING. OIL. DONATED BY THE ARTIST. \$137

TADAMA, F., Seattle, Washn.

SCENE ON THE BEACH, KATWYK, HOLLAND. OIL PAINTING. DONATED BY THE ARTIST. \$150

TRAVIS, OLIN HERMAN, Dallas, Texas

LANDSCAPE. DONATED BY THE ARTIST. \$83

TUTHILL, MARY, New York

PASTEL. DONATED BY THE ARTIST. \$10

WILLET, WILLIAM, and LEE, ANNIE, Philadelphia, Pa.

765. STAINED GLASS PANELS, DANTE AND BEATRICE, WITH TWO CIRCULAR UPPER LIGHTS. $3\frac{1}{2}$ FEET X 1 FOOT.

DONATED BY MR. AND MRS. WILLET, PHILADELPHIA, PA.

These two long lights of brilliant glass with their round upper lights reflect in many ways the Italian Renaissance.

WOODWARD, ELLSWORTH, New Orleans, La.

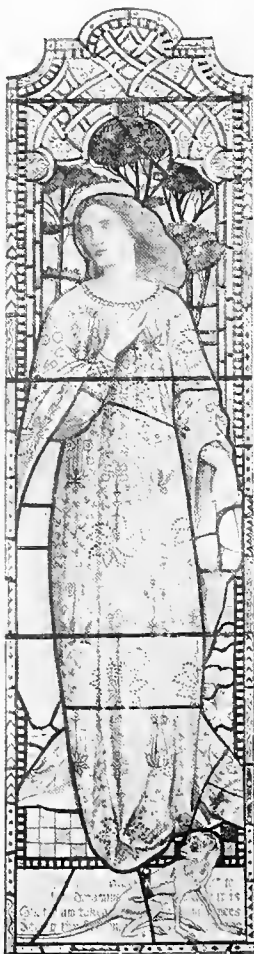
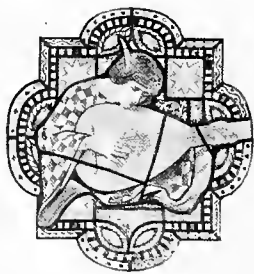
SOUTHERN PINES. PAINTING, 18 X 24. DONATED BY THE ARTIST. \$150



THE LAVENDER PARASOL

BY

DAVID ERICSON



STAINED GLASS PANELS, 16TH CENTURY STYLE
BY
WILLIAM AND ANNIE LEE WILLET

Sentiments of Artists Inspired by Soldiers Who Have Lost the Precious Sense of Sight

The generosity of artists and their quick, warm hearted sympathy are proverbial. No finer or more remarkable example of these traits probably ever has been afforded than in this Exhibition. The American-British-French-Belgian Permanent Blind Relief War Fund last summer sent out an appeal to American artists for pictures and statuary to be sold for the benefit of blinded soldiers. This collection is the answer. Works of art poured in from all parts of the country. Some came from such far off places as Paris, London, and Honolulu. Sight to artists is, of course, the most precious of the senses and realization of all that its loss must mean found expression in hundreds of letters that reached the Fund. Appended are a few of these sentiments:

To whom could your Fund appeal more than to the artist—through whose eyes comes the great joy of life, appreciation of beauty?—KATHERINE LANGHORNE ADAMS, New York.

To assist them in every available way is the least we, who have our sight and strength, can do.

—HENRY J. ALBRIGHT, Glenmont, N. Y.

Of all the host of maimed and shattered manhood who have made a supreme sacrifice for the cause of liberty, justice and a world peace for which we are fighting, the brave, splendid fellows who have lost their sight and now find themselves in a darkened world by this great catastrophe of nations, should appeal most to our sympathies for all the help and encouragement that we can give.—JOEL NOTT ALLEN, Flushing, N. Y.

The greatness of the human sacrifice certainly becomes the measure by which the Divine Love bestows its blessing of a rarer vision and very often of a more noble manhood. This does not lessen our responsibility. Our appreciation and gratitude for this great service rendered by those brave ones should be in like measure of service, that we be not found wanting, found "blind" also to our privilege of serving and heeding not the rebuke of our Master, "Having eyes ye see not."

—MAY AMES, Cleveland, Ohio

I do indeed feel that it is a privilege to be asked to contribute a painting to help along a cause that is as near to the heart of every true American as this Permanent Blind Relief War Fund. I thank the Committee for giving me an opportunity to help in this way.—EDITH C. BARRY, Montclair, N. J.

To be able to assist, even in a slight degree, in a cause so appealing, and to have the opportunity to do so through such a wonderful organization are privileges to be devoutly thankful for.—MARY B. BEMUS, Redondo Beach, Cal.

To be blind, never to be able to see Nature's wonders or our beloved ones' faces, ever in eternal darkness, must be a heavy cross to carry. It is to miss our great birthright, all that is glorious in the mighty sun, the silent moonbeams and every season's awe-inspiring scenery, and—the most cruel—never to see the one you most love. I bow reverently to you, blind heroes, for you carry the Light within you.—OLAF BJORKMAN, Ames Hill, Vt.

I hope that each artist who is invited will send freely and give his favorite child—as all true painters love their pictures as they do their children—for the relief of the Blinded Soldiers.—LOUISE UPTON BRUMBACK, New York.

I thank you for giving me an opportunity to help in a small way, this splendid cause.

—EDNA W. CHAMBERLIN, Summit, N. J.

If a picture of mine will contribute even a little to the work for the blind which you are carrying on I shall be very glad. The sense of beauty cannot die and will live in some form even if sight is lost.—JESSIE L. CLOUGH, New York.

While one would be glad to respond to all appeals for war causes, there can be nothing that will reach the painter like this appeal for the sightless, for those who will never again see all the beauty and wonderful color that is still left in the world in spite of war and destruction.—ANNA BELLE CRAIG, Pittsburgh, Pa.

I regard blindness as the next thing to death and I personally would rather die than be blind. But as the poor unfortunate soldiers have no choice I regard the work you are doing as one of the grandest and noblest of any relief work that is being done.

—CHARLES R. ERDMANN, Dayton, Ky.

I trust that the exhibition will prove a grand success so that the dark future that lies before these brave and unfortunate victims of the just cause for which they have fought will be brightened and their sufferings made less and easier to bear.

—FREDERICK J. BOSTON, New York.

That the art product of the day should thus find a place among the useful commodities in the crisis we are facing is good to know. I wish it were a sign that in more subtle ways the constructive thought-life of artists and others as well might be utilized in this war, in which the inner constructive and destructive forces of all human-kind seem pitted against each other. There seems to be in this call for help for the blinded soldiers a process for freeing such inner constructive forces not only in the great number of these afflicted men but also in those to whom this terrible misfortune sets free a moral imagination.

—IRENE BROWN, Hyannisport, Mass.

The most profoundly touching thing I have ever seen was a blind French soldier lunching under the trees on a summer day in the courtyard of a country inn. He sang snatches of song and touched the flowers on the table with pitifully faltering hands and tried to tell his companion, a lady, what color they were, or whether his hand was in the sun or in the shadows of the leaves of the trees which he heard rustling in the gentle breeze, but which he could not see.

—CAMERON BURNSIDE, Paris, France.

The artist above all others can appreciate the terrible loss sustained by those who have been blinded in the war. To him the eyes are the gates through which the greatest joys of life enter and to close those gates, would be an affliction greater than death itself.—NORVAL H. BUSEY, New York.

FREEDOM OF THE SOUL

BY BERT POOLE, BOSTON

Dedicated to the Artist Soldiers who have lost their sight in the present war for Universal Peace, Liberty and Democracy.

Thou'st joyed with me in vivid hues, 'mid open fields and fens,
Where golden tones and distant blues the summer landscape lends;
We've sketched the purpling autumn hills, we've painted by the sea,
And mem'ry now recalls those scenes to thee, as well as me.

And what a joy that mem'ry brings; to thee, far more than me,
Thy fancies' flight hath angel wings, while mine more fettered be.
So let not thoughts of loss or gloom engross thy days and hours,
For still upon this earth is room for thy remaining powers.

They are of God. 'Tis not denied that He inspireth thee
And bounteous blessings will provide to thee as well as me.
Remain, brave soul, thou'st done one turn for us who still have eyes;
Now show us how good cheer to learn, where present duty lies.

The greater glory comes to thee who braved the bursting shell,
Exalting to Diviner heights from out the battle's hell.
Together shall we still press on, till LIBERTY remain,
WHEN FREEDOM OF THE SOUL is won, there is no loss, but gain.

It is a duty of all to help those who have fought and have lost for their brothers the most precious of all their heavenly gift, and a double duty when we consider how they bear their misfortune with fortitude. It seems that all the blind of the war have in mind the sonnet of Milton—"When I consider how my light is spent." The prevailing point in helping the blind is to urge them to believe that they have not become useless or entirely dependent upon others.

—LOUIS H. S. CALEWAERT, Rome, Italy.

Lives there an American who will not say, "O! noble Frenchmen, you who first led us into the beautiful fields and hills and taught us how to see and how to paint Nature; you who first trained our eyes to see its truths and beauty that we Americans might find our lives enriched by better Art, now that the black night has overtaken you, we come to you! We give our hearts; we lend our eyes that you may find somewhere in God's fields and hills great compensation. And blinded though you are, we know that God has set the palette for the masterpiece that you have visioned, and we come to you with heart and hand; with all our strength to help you complete the great Masterpiece of World Liberty."

—L. M. CHURBUCK, Brockton, Mass.

The appeal made by your Fund cannot fail to bring in a hearty response from the artists, who surely realize an unspeakable affliction in the loss of sight, and especially to those of their profession. Kipling in "The Light That Failed" expressed strongly the pathos of that misfortune.—OSCAR R. COAST, Santa Barbara, Cal.

The little gift I make for my blind brothers is not really a gift; it is an inadequate attempt towards paying a debt of honor which I owe to those who have accepted suffering and darkness now, for the sake of the great Vision of liberty and justice. Their night will end in the Beatific Vision!—GENEVIEVE A. COWLES, South Byfield, Mass.

No more the Primrose Path can read
Those Blind from whom the light has fled.
One comforting thought is left to these
That fought and bled.
Not in vain they gave. But in Civilization's
March to Freedom and Liberty, they have led.

—FREDERICK K. DETWILLER, New York.

It is a blessed privilege, indeed, that we can in any way be of service to our brothers who have given and who are still giving through sacrifice and suffering so full a measure of devotion to the "Great Cause of Liberty and Justice throughout the World." It is as the sowing in "God's Garden of Love" that shall bring forth the flowers of "Peace On Earth, Good Will Toward Men." Our dear brothers have truly given of themselves that there may be more Light, more Truth, more Love in the world, and though they miss the Light of day, we know through God's Word and through experience of Life itself that, there is a "Greater Light" that shines within that cannot be taken from them and that will shine brighter and brighter unto "Perfect Day,"—aye they shall continue to reap as they have sown, full measure from "God's Garden of Love."

—F. USHER DE VOLL, Providence, R. I.

I wish your organization the greatest possible success in your efforts to relieve the distress and suffering of the blinded soldiers in this terrible war.—W. H. DRAKE, Los Angeles, Cal.

God speaks through the beauty of His marvelous creation to all who have eyes to see. All who have eyes to see—see not. But to have seen and then to be swept into an abyss of darkness, is God's greatest test in the understanding of the perfection of His Wisdom. We who dwell on this round earth see but half. We can never see the whole. Therefore the suffering in groping to understand intensifies the pain. Those of us all who are blessed in the possession not only of eyes, but of seeing eyes, with reverence and tenderness give what we can to alleviate the intense pain of those who dwell in darkness.

—KATHRINE S. DREIER, New York.

There can be no greater sacrifice than the loss of sight to the youthful and strong. It is our duty to do what we can for those who must live in darkness, especially when it is brought about in the fight for the freedom of mankind.

—DAVID ERICSON, Provincetown, Mass.

I hope my contribution will in a small measure bring a little message of cheer to some soldier who has been deprived of his sight in this sacred cause of liberty and justice for which the world is at war.

—HELEN M. GOODWIN, Long Beach, Cal.

Of the many appeals I am receiving almost daily none so wring my heartstrings as those asking aid for those who have lost what to me is God's greatest gift—sight. How man can endure it is beyond my understanding. Pain, yes, we suffer patiently, in the belief that it may be remedied, but to go groping through life depending on hands however willing, the thought is unendurable! So I am cheerfully sending what I can and am grateful for the opportunity to do so.

—BEN FOSTER, New York.

Of all the noble efforts which have been made to assist those who have suffered in this cruel and wholly unnecessary war, none is more worthy than the helping of the sightless, nor can too much praise be given to your administrative Committee which brings sunshine into the lives of these sufferers by rehabilitating them economically and thereby, as you so well put it, making them an asset instead of a charge to the community.—MAURICE FROMKES, Monomet, Mass.

As to an expression of opinion of your labor of mercy, it is so far above encomium that all worthy of appeal can only respond to the utmost of their practical ability and be grateful to you for the chance.—CLARENCE M. GIBON, Paris, France.

A cry of terror thrills the trembling world,
The seas of wrath their burning torrents pour;
Hear! Freedom calls us, sick of human gore,
To save her from the mad defiance hurled
To where she stands with banner still unfurled:
And one and all, as proudly as of yore,
We rise in myriads from shore to shore
To stem the tide that round her throne has swirled.

Each to his task! With life and limb the one,
With warmest heart-blood soaking foreign sand
Until, at last, a glorious victory won,
The vicious hydra's poisonous breath be gone.
The other, ours, to stretch to those a hand
Who saved but life in fight for Fatherland.

—IVAR ELIS EVERS, Ulster County, N. Y.

I think your plan for making them (the blinded soldiers) useful members of society again, is of inestimable value to them selves as well as their country.—KATHRYN GRAY, New York.

My heart is full of sympathy for those unfortunates who can never see the sunshine again, so I am glad to be able to contribute a "little bit" towards your helpful purpose.—W. T. HALSALL, Provincetown, Mass.

THE SOLDIER'S RETURN

By MARY B. SAWTELLE

Staunton, Va.

Mother, I hear a step upon the stair,
It thumps, it stops, it comes again,
It is so slow—
Mother, why is it so?

Hark I hear a whispering voice—
Oh God, can that be he,
My father—so weak—
Oh mother—mother speak!

Mother, his hands feel for the knob—
I hear him sighing without
The door he cannot find—
Oh mother, is he blind?

Only one step within the room—
A heavy thumping of the crutch—
A cry to me and you.
Mother, what can we do?

He stands so quiet beside the door—
His hollow sockets with no eyes—
A whisper when he spake—
Mother, my heart will break.

His gaunt hands grasp his wooden crutch—
My mother covers her face—
Tears are falling like rain
Mother, will he see again?

He does not speak, he cannot see,
The stump hangs limp from his hip—
His face is ashen white,
Mother, for him it is night.

The loss of sight: who can describe its terrors? "Let me die," cries the one whom such a calamity overtakes. Gone forever are the beauties of nature and art. The golden dawn, the azure sky, the cloud palaces, the rolling hills, the extended plains, the rugged mountains, the snowcapped peaks, the surging sea, the winding river, the light of day, the glory of sunset, the evening shadows, the starry heavens, the infinite display of color—all have fled away and only a dream remains. And the works of man: the great masterpieces, priceless statuary, mechanical wonders, stately cathedrals, towering monuments, marble palaces, and imposing public buildings—impervious darkness obscures them all. What a mighty, boundless sweep of nature is possible to the eye; and what a world of beauty vanishes when sight is lost.—LEE HAYES, Butte, Mont.

We cannot restore the sight of these brave men, but we can assure to them an occupation and comfort. The service they rendered extends to all future civilization and liberty. Let us do *our duty* as they have done theirs.

—MARION HOWARD, Washington, D. C.

It seems to me that anyone giving his eyesight in our defence has more than given his life, with the difference that he is still accessible to our gratitude.—JOHN MEAD HOWELLS, New York.

I think it is the duty of every one to do something for those unfortunate men who have lost their sight (the most terrible of all afflictions in my mind) in defending not only their own country but all the civilized world.

—CHARLES H. HUMPHRISS, New York.

Our hearts go out to those disabled in this war, particularly to the artists and their families, and it is with a thrill of pleasure that this opportunity is found to do something definite for them.

—D. HOWARD HITCHCOCK, Honolulu, Hawaiian Islands.

It is a privilege to be able to contribute my work to such a fund.—ESTHER HUNT, Los Angeles, Cal.

We who have the incalculable blessing of sight cannot realize what it means to be suddenly deprived of it, but if we who have eyes may use them to bring some little comfort to those blinded in this great war, it is our blessed duty and privilege.

—SARAH NOBLE IVES, New York.

Permit me to say I deem it a great privilege to contribute to a most worthy cause, and sincerely hope the heartfelt appeal that has been made will be bountifully blessed with many sympathetic responses.—ROLSTON KEELER, New York.

ISAIAH 42:16—"And I will bring the blind by a way that they knew not; I will lead them in paths that they have not known; I will make darkness light before them, and crooked things straight. These things will I do unto them, and not forsake them." I believe that the law of Creative Mind, or God, is greater than all else, and through the fundamental logic of its constructive power is able to overcome and master every adverse circumstance.—MABEL KEY, Milwaukee, Wis.

It is very fitting indeed that the artists of America should help in this worthy cause by giving a part of themselves to the relief of the blinded soldiers who have lost that precious sense of sight through which alone the works of art can be appreciated.

—AUGUST KLAGSTAD, Minneapolis, Minn.

Permit me to say that I truly feel and very deeply so grateful that I should be enabled to possess your letter which in its appeal goes straight to its mark, touches both the heart of the true workman and that of the lover of all beauties of Nature and of good works done by man when shaped for the cause only in the interest of Peace and of Humanity.

—CARLTON JULES KUSCHE, Oshkosh, Wis.

I surely consider it a great privilege to be able to help in my small way such a wonderfully great Cause, for among the many ways of serving suffering humanity, I consider this of helping the blind one of the greatest.

—LAURA D. S. LADD, Philadelphia, Pa.

I am so very, very glad to have the opportunity offered me to do my bit for those who have made so great a sacrifice for me and mine and for my country's welfare.—M. RACHEL LAZARUS, Shady, N. Y.

I heartily wish this good work every possible success, as all things pertaining to the welfare of my beloved country and certainly to those brave countrymen defending it is very dear to me.

"Not what we give, but what we share
For the gift without the giver is bare;
Who gives himself with his alms feeds three.—
Himself, his hungering neighbor and Me."

—MARIE E. HENRY LICHTENSTEIN, New York

To us artists, no greater loss could be conceived, than the loss of sight. No greater sacrifice could a soldier make in the cause of human right and justice. When the history of this war comes to be written, it will be found that the names of those heroes who gave their lives for the cause, will occupy in the imperishable hall of fame, a niche only a little higher than those men, who in the cause of freedom offered up their precious sight.—ROBERT FULTON LOGAN, Hartford, Conn.

In the great Scheme of Creation, "Let there be light" was the first Divine command. So, in our attempt to create a new world freedom, shall not our first consideration be to give light in every way possible to those heroes who have entered into life-long darkness to attain this freedom for us?—ELSIE MOTZ LOWDON, Dallas, Texas.

It gives me the keenest pleasure to be able to serve—though in a small way—those who have given so much for the cause of freedom—who have become blinded in the service. To no one perhaps more than to a painter, can this sacrifice seem so great.—FLORENCE LUNDBORG, New York.

No cause seems more worthy than this one of helping the blind soldiers and sailors and no phase of this dreadful war is more touching. I sincerely wish it were in my power to do very, very much more.—JULIA M. MASSIE, New Orleans, La.

I thank you heartily for the privilege of helping, in ever so small a way, and hope that I may in the future be led to do more.—ELOISE MONTGOMERY, Monteagle, Tenn.

I consider your cause the most worthy of all—as blindness is about the worst affliction that can befall a human being.

—FREDERIC NUNN, West Philadelphia, Pa.

Our heart and best wishes go to the sightless victims of this war. We pray that the good God grant them, as he did to the blind Milton, the great joy of a clearer vision of His own Eternal Beauty and Goodness.

—MARIE and E. M. DE HOA LE BLANC, New Orleans, La.

It seems to us artists, to whom our precious vision is all in all, that these poor fellows have given more than all, that justice and liberty may triumph.—ROBERT FULTON LOGAN, Mystic, Conn.

If my little mite is of aid to a blinded hero of this war for liberty against hypocritical and blasphemous autocracy, I shall be grateful.—CHARLES WM. MACCORD, Bridgeport, Conn.

Our great teacher Jesus of Nazareth said "He that loseth his life for my sake shall find it." These words have lost none of their truth during the centuries since uttered, and do apply today to the heroic soldiers who have and are now with selfless nobility standing for the saving of the race and the brotherhood of man. The flame-swept forest on the mountain side springs anew into verdure bud and blossom. To requite even in a measure the sacrifices of the valiant soldiers of France by helping them to usefulness now and security for the future, is but another note in the hymn of freedom.

—FLORA T. McCAIG, Chicago, Ill.

No sacrifice which we can make, will ever repay our obligations to those of our brothers who willingly and freely gave themselves to save mankind from slavery to an unscrupulous autocracy; and those of them who have survived, separated by continued darkness from the rest of the world, must be regarded and considered even unto the last as civilization's most precious wards, for whom it will always be an honor and a privilege for free men to provide.—JAMES P. MCRICKARD, New York.

I think every one yearns to be able to do his or her "bit" towards relieving the suffering of those who have offered their lives on the Altar of Liberty and Justice, and I am sure many will welcome the opening you point out.

—LAURA M. D. MITCHELL, Alhambra, Cal.

Among the many worthy efforts to relieve the untold suffering and misery caused by this terrible war, there is none which appeals so strongly to the artists, to whom sight is an absolute necessity, as the wonderful work which your Committee is accomplishing.—EDWARD L. MOSS, Stockbridge, Mass.

I thank you for the pleasure you have afforded me in enabling me to take part in so noble a work.

—CORINNA M. MURIN, New Orleans, La.

Yours is indeed a work in which artists should gladly aid, not alone because they can best appreciate what the loss of sight means, but because many, being prevented by their profession from sharing more fully in the great struggle going on today, will find in your activity a means of helping the cause.—WALTER PACH, New York.

"LET THERE BE LIGHT!"

By WILL COFFEE, Philadelphia.

(To those blinded in battle)

"God said, 'Let there be light,'" and lo! there came
From Chaos—order; and the great gold Flame,
His servant, rainbow-hued the earth, fresh
From His hand, with all the glorious mesh
Of shimmering color; pulsing joy, aglow
With life! Ah, this was ours, 'twas ours to know
The brightness of it all, till that red shock
Came in the black turmoil, as if to mock
At death all merciful! God pity us!
Christ pity us!
And lead our souls from out the night,
And bring us home to Thy sweet light;
Nor let the darkness come between
Thy rest and us. With peace serene
Christ comfort us.
"God said, 'Let there be light.'"

No war work for the benefit of the heroes of this terrible world struggle is of greater moral value than that performed by your society. The Blind Relief War Fund is a noble effort to bring light and hope into the lives of those doomed to live in darkness and despondency. It is a privilege to aid in the work.—GEORGE PEIXOTTO, Paris, France.

Outward blindness often gives inward sight.—GEORGE DECATUR POND, Leonia, N. J.

It seems just and right that all who find life rich and beautiful and varied in interest, by power of vision, should do all that is possible to make life endurable for those who have lost that power by offering their lives for their ideals.

—HENRIETTA M. SHORE, Los Angeles, Cal.

We artists can only gladly give of their work whatever its fraction of value may be, and for blinded French artists there is a claim more personal, for most of us have had some little benefit of study there.

—ALICE BARBER STEPHENS, Moylan, Pa.

That such splendid, able-bodied men should be rendered unnecessarily helpless through loss of sight, is too pitiful! And I am very glad that there is such a society as yours that is trying to make their lot more bearable.

—SULAMITH SOKOLSKY, New York.

Your appeal touches deeply the heart of the artist to whom the sense of sight is above all else in the world, and the loss of which renders those who are robbed of that sense the most tragically pathetic victims of the horrors of this war.

—AGNES TAIT, New York.

I am eager to help in so noble and so moving a cause as that of the Permanent Blind Relief War Fund.

—PATTY THUM, Louisville, Ky.

There is no object that could make a stronger appeal to me. The most horrible thing in connection with the war is the awful number of maimed who will be left in its wake, and of these the saddest case is that of the blind. And from all account, the sportsmanlike courage with which they accept their condition is inspiring.

—HENRY W. TOMLINSON, Valley Cottage, N. Y.

I consider it a pleasure as well as a privilege to contribute a picture to your Fund which I think is one of the worthiest of the many now asking for public support.—C. P. TOWNSLEY, Pasadena, Cal.

I consider it a great honor to have the privilege of contributing any of my work, be it ever so little, towards the relief of suffering humanity. I wish that I could make it a hundred fold more.—A. R. VALENTIN, San Diego, Cal.

To know the French people is to love them. This war which has caused them such terrible suffering and sacrifice has also revealed to the world the fact of their greatness, their high ideals and tenacity of purpose. I fain would cry so that they and the whole world might hear "Vive la France et la justice!"—FERDINAND G. WALKER, Louisville, Ky.

All artists and all men and women of imagination and feeling know what it would be like to be blind. Your body may be maimed, a limb may be gone and still life and light can go on. But to the blind all is darkness. They have seen life and they cease to see. They have walked the path with courage, now they must grope their way in fear. If these blinded men had flinched before the frightful blows of Prussian terrorism this world that we live in would be dominated to-day by a soul-crushing, pitiless machine. Can we not show kindness, pity, and gratitude to those who have fought that kindness, pity, and gratitude "shall not perish from the earth"?—JOHN D. WHITING, New Haven, Conn.

I feel you are doing a wonderful work and wish you every possible success. Naturally I want to help you with my own personal contribution.—HELEN REED WHITNEY, Moylan, Pa.

The thought of the blinded men of France is a poignant one; France to me means the Light, Beauty, Heart, Brain of the world. I owe to her my comprehension of art, and such ability as I possess. All that is dearest to me in my life and work, France has freely given me, and to use her gift, to in some small degree, comfort those who have given the most precious of the senses in saving her to the world, is a privilege as well as a duty.—DEWING WOODWARD, Ulster County, N. Y.

The cause is one which engages the sympathy and interest of all artists.—E. WOODWARD, New Orleans, La.

SKETCHES AND A PICTURE.

By KATE LESH COTHARIN, Boston.

Dawning and afterglow,
Carpets of gold,
Glazed snow.
Days and years
Of *Light*.

Dawnings still, and afterglow,
Spring's golden carpet,
Winter's snow.
But—days and years
Of *Night*.

Over a trackless desert
The *silent, sightless* caravan
Passes.
The desert lamps—
God's stars—hang low.
Christ guided
All the way—they go.

"And as Jesus passed from thence, there followed Him two blind men crying out and saying, 'Have Mercy on us, O Son of David,' and when He was come to the House, the blind men came to Him—And Jesus saith to them, 'Do you believe that I can do this unto you?' They say to him 'Yea Lord.' Then He touched their eyes, saying, 'According to your faith, be it done unto you.' And their eyes were opened." Let us not forget He also said, "Greater things than these shall you do if you believe in me." We must do them now.—CONSTANCE T. TOWNE, Noroton, Conn.

The appeal must touch very closely those of us who live by our eyes and through our eyes. To be forever denied the blessing of sight seems to me one of the most cruel afflictions which this terrible war has brought upon mankind, and I am only too happy to give you one of my pictures if it will mitigate the agony and suffering of some poor victim.

—E. H. WUERPEL, St. Louis, Mo.

The situation of the blind soldiers comes nearer home to me than to many, as I have had in a pretty lonely life, all sorts of trouble with my eyes. Had I the funds of many an opulent citizen I should by all means consecrate much of my means towards the cause of the blind in the keenest appreciation of the fact that I possessed the most valuable sense that a gracious Creator has given us.—ROBERT VONNOH, New York.

If you pour all your powers into any work you are able to do and to love—if you love to work—your life will be a happy one. If you endeavor hour by hour and week after week to learn to work hard, intensely, you will soon feel the joy of creating. That feeling fills the heart and soul with light by its uplifting inspiration. You know that character is power, knowledge is power—and these are yours if you wish.—E. MENDELHALL CHURCHMAN, Philadelphia, Pa.

Those brave men who have lost their sight in this war, may, by our efforts, be aided in their needs in this life. This may lead to their receiving a Spiritual Sight—so, that though bodily, they are in darkness, their Minds will be in the Light.—FRANK DE HAVEN, New York.

This is not a war of peoples but one of Savagery against Humanity—of darkness against Light; therefore no more fitting aid can be given its victims than to those who have given their light for the sake of the Light of the World.

JOHN BREYFOGLE-WINSTANLEY, New York.

Institutions Maintained in France

by the

American—British—French—Belgian Permanent Blind Relief War Fund

(Under the official administrative direction of the French Government)

The Chateau de Madrid, in the Bois de Boulogne, Paris. One of the finest and most up to date institutions in the capital, although the structure dates from the Middle Ages, where blinded officers and soldiers are welcomed for the period of their convalescence and where they are taught Braille reading and typewriting and whatever other useful pursuit they elect to adopt. The chateau which is in most beautiful surroundings, contains 100 rooms and 30 baths. Payment of the rent for the period of the war has been assumed by M. Jacques Seligmann, the well-known antiquarian of Paris.

Industrial School for Blinded Officers and Soldiers, 27 Boulevard Victor Hugo, Neuilly, near Paris, known officially as Hôpital Bénévole 23 bis. Here instruction is given in the most lucrative industrial trades and commercial occupations. Knitting by machinery is taught to married men, and a brief course also is given to their wives. A machine is presented to them when they have completed their instruction, and as the articles they make, from ladies' sweaters of the latest style to socks, caps and mittens, are in great commercial demand, they are able to earn a very comfortable living indeed in their own homes. The building, which at the outbreak of the war was fitted up as headquarters for General Joffre and his staff, contains 80 beds, spacious rooms, a gymnasium and a concert hall. The rent is contributed by Mrs. George A. Kessler.

Raw Material Depot, 31 Boulevard Richard Wallace, Neuilly, near Paris. Here machines, tools and raw materials are kept for the accommodation of blind soldiers, who having learned a trade have been established in business in their own homes. This place is given rent free by Mrs. Leopold Kahn.

Home for Blinded Soldiers and Their Families from the Devastated Regions, La Garenne-Colombes, near Paris. Many of these families were in most pitiable plight because landlords in Paris and its vicinity would not accept these poor and helpless people as tenants, and they could find no permanent lodgment anywhere. Diversified trades are taught here to the men and the other members of the family able to work until they are capable of supporting themselves. Then fully outfitted they leave to start life afresh and make room for others. The rent of this institution is paid by Mr. and Mrs. MacConnell.

La Roue (The Wheel), 75 Avenue des Champs-Élysées, Paris. Braille Printing establishment and library, founded by Miss Alice Getty. Here books of instruction and recreation, calendars, and other "literature" are turned out. To date nearly 4,000 volumes have been printed. Every month two or three books are sent gratis to each person on the Fund's list. The rent of this workshop is paid by Mr. H. H. Getty and Miss Alice Getty.

Quarters and Workshops for Blinded Belgian Soldiers, Port Villez, near Vernon. Here diversified trades also are taught. This place was established at the request of the Belgian Government. These blinded men are all from Flanders and do not speak French. They were in consequence most unhappy and homesick in the French Government institutions where they were first accommodated and little or nothing could be done with them. Port Villez is a great hospital centre for the Belgian army, hence their Government's wish that they should, if possible, be transferred there. Immediately on receipt of the appeal our Fund constructed the necessary living quarters and workshops, and the blind men, reunited with their families and among their own people and with their future well being assured are happy once more.

Chateau de Rochecorbon, near Tours. This has accommodation for 100 men and has been fitted as an industrial school on lines similar to the other institutions described.

European Executive Offices of the American-British-French-Belgian Permanent Blind Relief War Fund, 75 Avenue des Champs Elysées, Paris.

In addition to establishing and maintaining these places the Fund has caused to be pensioned by individual American sympathisers with its work 37 blinded soldiers who have also lost limbs; that is to say, these generous Americans have undertaken to double as long as the beneficiaries live, the inadequate pension of \$240 a year allowed by the French Government. It has purchased cottages for 24 graduates from its institutions and established them in business. It has started 280 others in business and paid their rent for one year, and up to April 15th the Raw Material Depot had filled 2,218 orders.

AID GIVEN TO OTHER ORGANIZATIONS

Apart from its own work, our Fund has donated to the following organizations upwards of \$160,000:

American Red Cross	L'Aide aux Soldats Aveugles
American Jewish Relief Commission	Polish Relief Fund
Abri du Soldat Aveugle	Prêt d'Honneur aux Soldats Aveugles
Association Valentin Haüy	Rumanian Red Cross
British-American War Relief Fund	Secours National
Commission for Relief in Belgium	Société des Amis des Soldats Aveugles
Ecole de Massage des Soldats Aveugles	Société des Ateliers d'Aveugles
Foyer du Soldat Aveugle	

Permanent Contributors to
St. Dunstan's, Regent's Park, London,
After Care Fund for British Blinded Soldiers and Sailors

Our Entire Equipment has been placed at the disposal of the United States Government without any reservation whatsoever for the American Blinded Soldiers.

The upkeep of these institutions is necessarily heavy and it is increasing every day with the advance in the cost of living and of materials which frequently doubles overnight. Hence our need for funds is constant and urgent. We have unbounded faith that you will help us to meet this need.

Let Your Money Do Double Duty

Now that you have done your duty to the United States Government and helped it to win the war by buying Liberty Bonds and War Savings Stamps, let your money perform a doubly sacred purpose. Turn over as many of these bonds and stamps now as you can to the American-British-French-Belgian Permanent Blind Relief War Fund to put a blind soldier and his family on their feet. Send them to

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